TERROR TRAIN

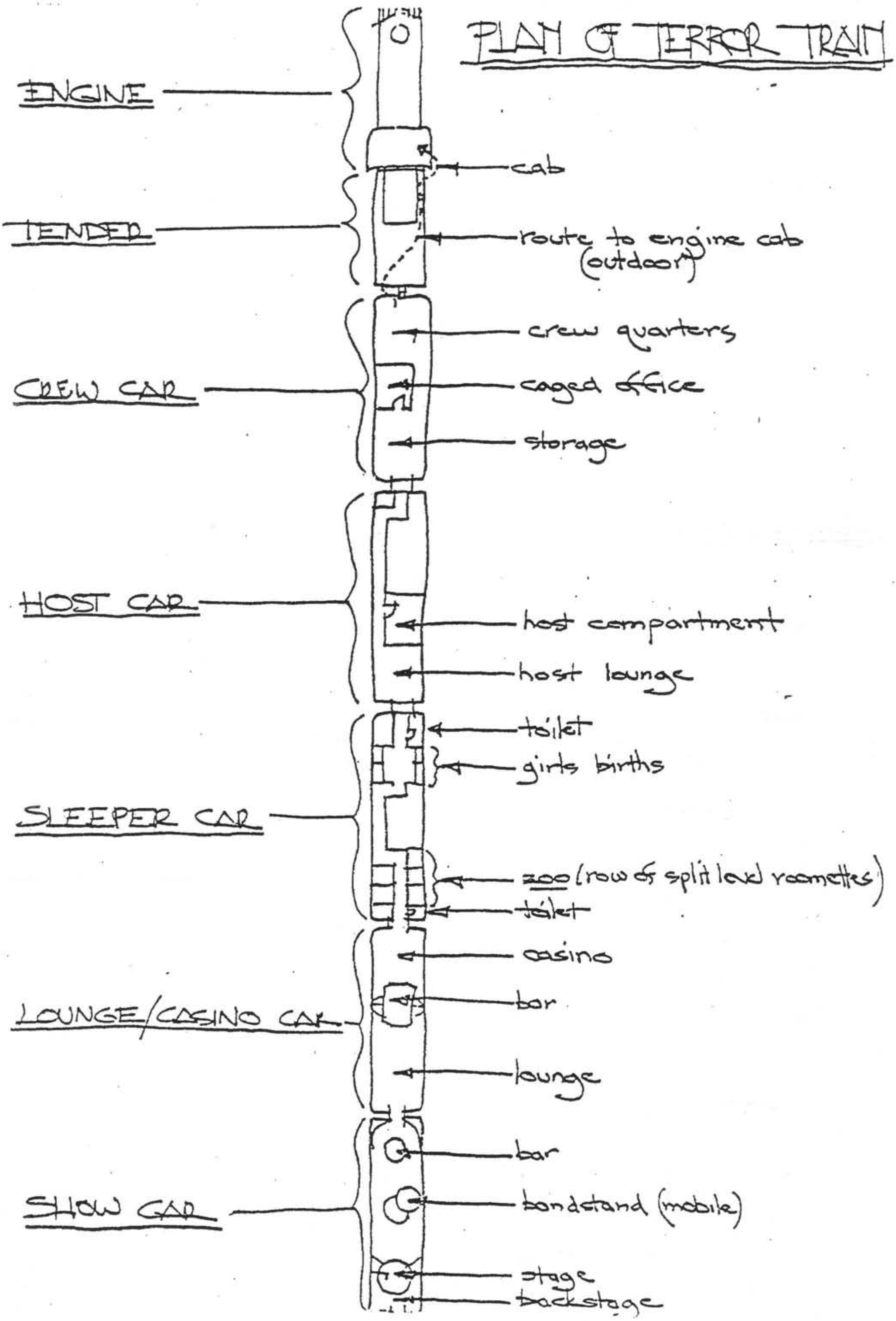
"TRAIN TO TERROR"

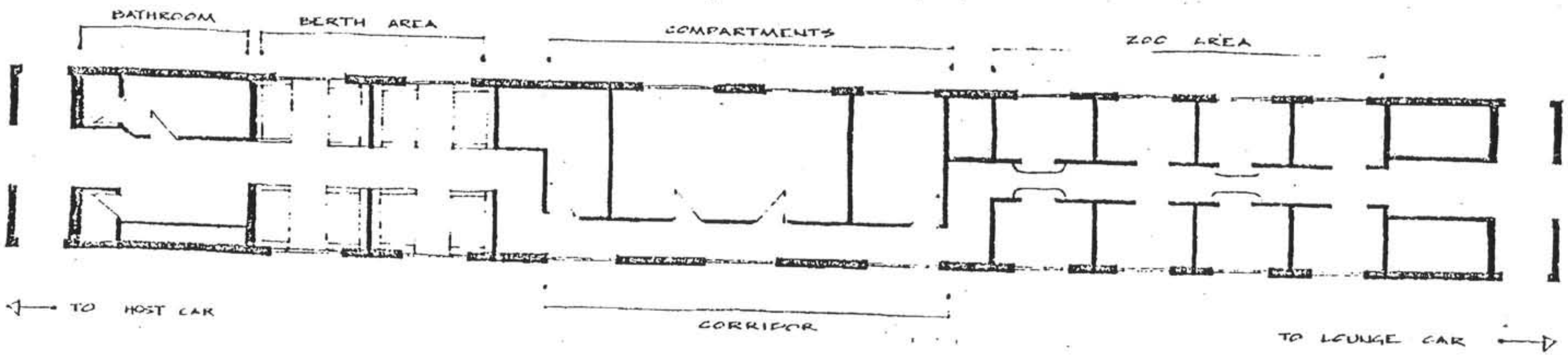
by

T.Y. Drake

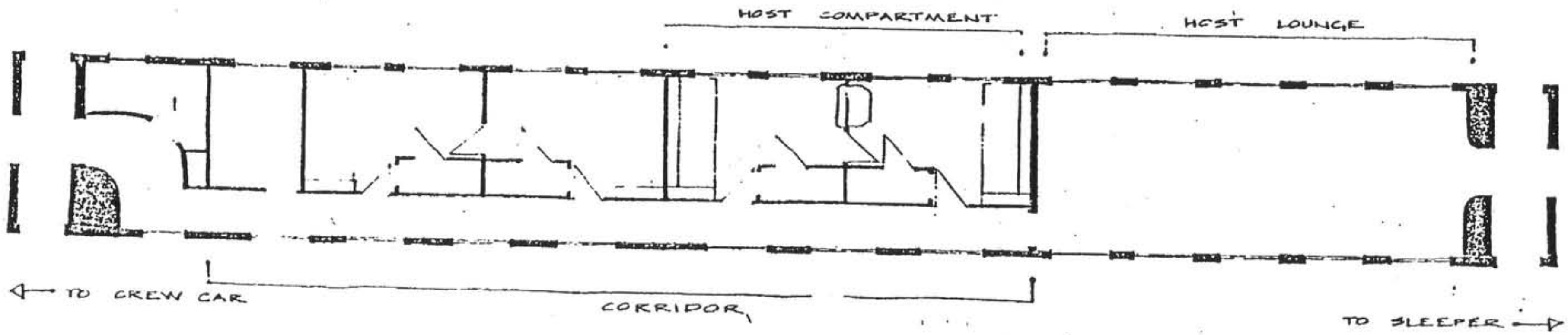
FIRST SHOOTING SCRIPT
November 2, 1979

(including revisions
dated: 11/8/79
11/12/79
11/16/79
11/19/79
11/29/79
11/30/79
12/13/79)


PLAN OF TERROR TRAIN
ENGINE
cab
TENDER
route to engine cab (outdoor)
CREW CAR
crew quarters
caged office
storage
HOST CAR
host compartment
host lounge
SLEEPER CAR
toilet
girls births
zoo (row of split level roomettes)
toilet
LOUNGE/CASINO CAR
casino
bar
lounge
SHOW CAR
bar
bandstand (mobile)
stage
backstage


BATHROOM
BERTH AREA
COMPARTMENTS
ZOO AREA
TO HOST CAR
CORRIDOR
TO LOUNGE CAR

SLEEPER


HOST COMPARTMENT
HOST LOUNGE
TO CREW CAR
CORRIDOR
TO SLEEPER

HOST CAR

"TRAIN TO TERROR"

FADE IN

EXT. UNLIGHTED BONFIRE - NIGHT 1

A pile, fifteen -- twenty feet high, of sticks, logs, broken furniture and whatever else can be scavenged on a college campus. A HAND WITH A TORCH comes INTO FRAME and touches it off -- CAMERA PANS UP OVER the burning rubbish and broken toys TO the top where flames light up a paper banner reading: "HAPPY NEW YEAR SIG PHI'S!" ROCK MUSIC and CHEERS and LAUGHTER.

EXT. BONFIRE AND CROWD - NIGHT 2

Sig Phi FRAT BOYS, their DATES, PLEDGES, SORORITY GIRLS -- grooving on the bonfire, the ROCK MUSIC from speakers. Some dancing, all drinking -- warming up for a real bacchanal. It's still at the stage where the BOYS and GIRLS are clustered by sex.

MALE VOICE
(o.s.)
Listen to me, Padullo...

ANGLE ON SIG PHI SENIOR 3

standing near the fire, talking to a SHORT SILHOUETTE WITH A BEANIE.

SENIOR
...you're gonna be wearing that beanie all year if you don't get laid tonight.

ANGLE ON PADULLO 4

A Sig Phi PLEDGE -- short, puppy-fat, glasses, braces -- the works, wearing a PLEDGE JACKET.

PADULLO
Laid, sir? Me, sir?

ANGLE ON BOTH 5

The Senior considers the problem.

SENIOR
Okay, okay. Bare tit. See what you can do.

Padullo nods happily and throws his beanie into the bonfire. CAMERA MOVES ON TO:

VARIOUS GROUPS - PANNING SHOT 6

Pretty GIRLS, clusters of GUYS, flirting and joking in the firelight.

MANLEY'S VOICE
(o.s.)
You don't believe me?

GROUP OF PLEDGES - ANGLE FAVORING MANLEY 7

Five guys in pledge jackets. MANLEY is the big, handsome one without a beanie. He's talking to a tall, skinny PLEDGE, a KID we don't see distinctly, while his friends, MO, ED and JACKSON kibbitz. Mo is a big, genial guy; Ed has the mobile features of a class clown; Jackson is a tall, athletic black guy who's in charge of the flask and cups.

MANLEY
I don't believe it either, I'm just passing the message. I mean, we'll go with you -- huh, guys? I want to check this out.
(looks o.s.)
Will you tell me --

TWO GIRLS - ANGLE FAVORING ALANA 8

standing several yards away. ALANA, a cute, innocent-looking girl, is listening -- eyes dancing -- to MITCHY, her sexpot friend. Alana glances toward the boys.

MANLEY
(o.s.)
-- what she sees in you, huh?

Alana turns away from the fire, walks away with Mitchy.

MANLEY
(o.s.)
Uh oh! There she goes!

ANGLE ON THE GROUP OF PLEDGES 9

The kid has seen the girls go, but he doesn't move.

MANLEY
Can you figure this, Ed? This guy's got some luck!

ED
(comic accent)
Women are strange, doktor. Very strange.

JACKSON
Sensitive -- he's gotta be sensitive. Chicks go for sensitive fellas.

ANGLE FAVORING MO 10

still looking after the girls.

MO
(wistful)
I'll go in your place --

MANLEY
You would, wouldn't you, you devil.
(to Kid -- with double meaning)
You want him to fill in?

JACKSON
(laughing)
Offensive. This is true love, old man.

ANGLE FAVORING MANLEY 11

MANLEY
Touché, D-Jack. Alana's a nice girl. Confused...but nice.
(to Kid)
Well, you gonna do it?

A pause. Then the Kid throws his beanie into the bonfire, turns and heads back. Manley and the others clap and whistle ...and follow.

EXT. FRAT HOUSE AND PATH - NIGHT 12

In the b.g. the Kid is heading toward the Sig Phi house, accompanied by Jackson and Mo. Ed and Manley (f.g.) are lagging behind. Firelight and SOUND indicate they're not far from the bonfire.

MANLEY
(to Ed)
Still wearing your beanie, I see. Well, anyway -- Happy New Year, buddy.

Manley sticks out a hand to shake.

ED
You too, Doc.

Ed goes for the shake. Manley quickly turns away -- leaving Ed's face in shock. Ed looks down.

ED'S P.O.V. - THE HAND 13

There is still a hand in Ed's hand. But it is not Manley's hand. It is a dead hand, mottled and drained like meat.

ED
(o.s.)
Hey. Ugh.

Ed recoils and releases the hand.

ANGLE WITH MANLEY 14

He steps in and catches the joke hand, then laughs at Ed as they continue to follow the others. Ed can only laugh, too.

MANLEY
I don't know what you're gonna do when we get to med school.

ED
(after a beat)
Is that real? Let me see it again.

CAMERA PANS AWAY WITH them as the group reaches the Frat House

MITCHY'S VOICE
(o.s.)
Here they come!

INT. FRAT HOUSE - UPPER HALLWAY NEAR WINDOW - NIGHT 15

Alana and Mitchy are in the shadowy hallway, looking out of a window and down. Mitchy is wearing what she wore at the bonfire, minus a jacket -- but Alana is down to an oversize T-shirt, with nothing underneath. She's cute when she's nervous.

ALANA
I'm losing my nerve. I mean, I've hardly spoken to the guy...

We HEAR the SOUND of a DOOR OPENING -- FOOTSTEPS BELOW.

ALANA
(wails for help)
Mitchy!

Mitchy's moving her away from the window and back down the hall. She gives Alana an expert once-over.

MITCHY
You look adorable --

ALANA
Why am I doing this?

INT. HALLWAY (CONTINUED) AND DOOR 16

They reach the door. Mitchy stops.

MITCHY
You can't chicken out now.

Mitchy pushes open the door and Alana looks inside.

MITCHY
C'mon, it'll be fun.

ANGLE FAVORING ALANA 16-A

staring wide-eyed into the room. Starts to smile.

ALANA
Oh my gosh...

HER P.O.V. - THE ROOM INSIDE 16-B

A fraternity's version of a bower of love: walls and ceiling draped in Indian bedspread, cheap fur rugs, candles, mirrors..

ALANA
(o.s.)
...what a riot!

CAMERA PANS TO bed, draped in mosquito netting. Through the net -- indistinctly -- we see a FIGURE, sitting up in the bed, knees drawn up, head bent forward, long hair -- same color as Alana's falling over the knees, bare shoulders showing above the sheet.

ALANA
(o.s.)
Who _is_ that? Is that one of the _guys_?

ANGLE ON MITCHY AND ALANA 16-C

We hear FOOTSTEPS coming upstairs.

MITCHY
(whispering)
Some girl Manley knows. Now you know what to do...

Mitchy looks back down the hall, then literally positions Alana at the door and slips back into the shadows. A beat. Then Alana smiles a little at someone she sees down the hall.

INT. HALLWAY - ANGLE ON THE KID 16-D

He's reaching the top of the stairs. Alana in the distance, at the door, smiling at him. Then she slips through the doorway -- Mitchy emerges a little from the shadows near the door.

ANGLE ON MITCHY 16-E

Realizing the Kid can see her, she grins, winks, backs away.

ANGLE ON THE KID 16-F

hesitating at the top of the stairs. RUSTLING on the stairs several feet behind him.

MANLEY
(loud whisper)
We'll be down here if you need us.

A beat. Then the Kid moves forward.

INT. THE BEDROOM - ANGLE FAVORING ALANA 17

hurrying across the room, with one quick glance at the figure in the bed.

ANGLE FAVORING THE BED 17-A

through the mosquito netting: she still keeps her head down and doesn't move as Alana slips behind the drapes behind the bed and disappears from sight. A long beat...and then the Kid comes INTO the SHOT, shyly approaching the bed.

KID
Alana?

ANGLE BEHIND THE CURTAINS ON ALANA 17-B

She can't see into the bed -- she can barely make out the candlelit form of the Kid standing outside the mosquito netting.

ALANA
(tries a sexy voice)
Hello, Kenny...

ANGLE ON THE KID - THROUGH THE NET 17-C

We see him move forward to push the net aside.

ALANA
(o.s.)
Hey!

He stops.

ALANA
(o.s.)
Aren't you gonna take off your clothes first?

A beat. Then we can see the Kid beginning to undress.

ANGLE ON ALANA 17-D

stifling a giggle -- and turning away, not to look. A beat.

ALANA
(wants to be kind)
I feel sort of shy...I mean, this is my first time, too.

ANGLE FAVORING THE KID 17-E

his back to us -- he's naked now. He moves foward shyly, parts the curtains, climbs onto the bed. For a moment he just looks at her, the pretty curve of her shoulder...

ANGLE ON ALANA 17-F

embarrassed, maybe a little sorry she's doing this...but trying to be game.

ALANA
Kiss me, Kenny...

ANGLE ON THE KID 17-G

leans in to embrace "her" for a kiss -- touches "her." Then something happens -- "she" starts to collapse. His face registers shock. THE LIGHT GOES ON IN THE ROOM, VERY BRIGHT -- his shock deepens as he scrambles to his feet.

ANOTHER ANGLE - THE BED 17-H

seen from outside in the now brightly lit room as the Kid flails at the net and YELLS.

ANGLE ON MANLEY, MITCHY, MO, JACKSON AND ED 17-I

laughing their heads off, coming toward the bed. The Kid starts to SCREAM.

ANGLE ON THE BED 17-J

"She" is a cadaver -- now collapsed into a heap of dead meat. The Kid is screaming, trying to get away, but as he flails at the net, bits of the corpse are caught up, he gets entangled with it.

ANGLE ON ALANA 17-K

hears the screaming. Still laughing, she's trying to fight her way out behind the drapes to see what's going on. With the grin still on her face she looks toward the bed.

Cont.

17-K Cont.

ALANA
What is it? What --

The smile changes to horror. She slowly turns to the others.

ALANA
Oh God, how could you...!

THE OTHERS - ANGLE FAVORING MANLEY 17-L

who can't stop grinning, even as he's trying to "help" the screaming Kid -- while the others are registering some degree of shock or embarrassment because the SCREAMING GOES ON AND ON.

EXT. RAILROAD YARDS - NIGHT 18

The insane screams become the wail of a distant train whistle, drifting off the night breeze into a fog-shrouded maze of shining track. In the b.g. is a giant warehouse, or barn, big enough to house a railroad engine. CAMERA PUSHES IN THROUGH the still-lingering IMAGE of Alana's eyes TO the opening doors of the huge building. The front of the steam engine is revealed, an old restored excursion train, the mighty "Royal Hudson." MAIN TITLES ROLL. This is the "Train to Terror."

INT. THE BUILDING - SHOTS TO COVER THE ENGINE AND TENDER 19

THROUGHOUT TITLES, CAMERA EXPLORES the outside of the powerful engine. We HEAR the boilers being brought to steam. We SEE the gauges jumping and the shovel pitch the coal. Sand drops to the tracks, preparing traction for the big driving wheels. The bell on the engine begins to swing and ring. Steam boils from the pressure-cocks. The whistle SOUNDS once, easing on as the system goes hot. TITLES END as the big headlight flares. The train is ready to move.

THE TRACK FROM INSIDE THE BUILDING 19-A

A man appears, walking beside the track, coming out of the darkness TOWARD CAMERA. The headlight of the train illuminates an older, mature face and the uniform of the Conductor. His name is CARNE and he is in charge of this train, like the captain of a ship. He looks capable of rolling the iron, but he also looks tired as he pauses near the big driving wheels and checks his watch.

EXT. TRAIN STATION - NIGHT 20

A covered loading platform stretches alongside the tracks, shedded away from a large old building that houses a stationmaster's/dispatch office and a waiting room. At the far end of the platform, five people are already waiting for the train. Three are young MUSICIANS, standing around their packed instruments. The fourth and fifth are a MAGICIAN and his ASSISTANT. They, too, have a pile of equipment to go on board -- the paraphernalia of a small illusion show. The Magician, a man in his early 30's, is entertaining the others with coin tricks. AD-LIBBING quietly for distraction in a now-you-see-it, now-you-don't vein. His Assistant, an attractive blonde woman in her late 20's, is watching the reactions of the Musicians rather than the Magician's tricks. Their attention is taken by the FADING IN SOUND of the bus. The Magician riffs the coins and looks o.s.

EXT. FRONT OF THE TRAIN STATION - NIGHT 21

MUSIC, NOISE and LAUGHTER come from the CHARTER BUS that's pulling up and opening its door. A frat boy is the first to get off -- with much shoving from others behind. We recognize him as the former Pledge, Padullo. But now he's wearing a big button that says "The Pres" (as we'll call him henceforth) and he's waving others to follow -- and <u>he</u> has a PLEDGE on a leash. A Pledge in costume -- but still with a beanie.

PADULLO
Opportunity of a lifetime, boy.

He drops the leash and moves forward, as other PARTYGOERS spill off the bus -- all EXCLAIMING AD-LIB in surprise and admiration when they see the train station...before they follow the DRIVER who's getting out to open luggage compartment. And then we see <u>Mo</u> -- three years older, but recognizable by his red hair and his friendly grin, with his hands over the eyes of a pretty girl. He takes his hands away -- and it's Alana. Prettier than ever -- and her face lights up when she sees the station.

ALANA
Oh no! Oh my God! I don't believe it --

She's delighted. He's delighted she's delighted. She hugs him, she kisses him...

ALANA
I <u>love</u> trains -- aw, you sweetie, was this your idea --

He stalls, but doesn't want to spoil the moment. He covers.

Cont.

MO
Happy New Year, smartass.

She laughs and kisses him again.

MO
You wouldn't let me give you a graduation present, so...

She kisses him.

ALANA
I love you --

A tender moment interrupted by a shout behind them --

ED'S VOICE
(o.s.)
Coming through --

Ed comes up behind them -- the same ebullient Ed, followed by his cute little date, PET.

ED
(coming off the bus)
Seniors coming through --

He shoves a GROUCHO MARX mask into place and comes up to Mo and Alana. A GUY in a FISH MASK is getting off behind him, accompanied by a lucious girl -- MERRY.

ED
Anybody seen my date? She's coming dressed as the engine.

The Guy in the fish mask pushes up the mask to laugh -- it's JACKSON. He's looking around proudly.

JACKSON
Now this is what I call a party.

And behind him -- come Manley Caldwell and his girl friend -- Mitchy. By pausing on the step of the bus he manages somehow to receive...almost alone...the APPLAUSE of the guests as they move off toward the station. He comes up to the others as Jackson produces a bottle of champagne and paper cups --

JACKSON
I want to propose a toast --

ED
Ridiculous. That's not toast, my good man --

Jackson laughs, but --

JACKSON
(sincerely)
It's an honor to be hosting with you guys. I mean that and --

MO
Same here --

JACKSON
Yeah but for me, it's different. You're all gonna be in school next year too --

MO
I resent that!

JACKSON
(grinning)
Medical school, that is. But for me this is it. My last big college party. And it's gonna be the best.
(lifts his cup)
To four great years. Really.

They're all touched. Except perhaps for Manley, who seems to find it corny. He tilts Jackson's cup higher. Jackson splutters. Manley laughs.

Alana's mouth tightens, but she says nothing. She turns to Mitchy, dismissing the bum.

ALANA
(eagerly)
Come on, I want to see this train.

The girls move off while the guys go to collect baggage.

INT. BUS LUGGAGE COMPARTMENT 21-A

The Driver is pulling something out of the compartment, while Jackson and Mo haul out big sacks.

DRIVER
You boys medical students?

He straightens up holding a skeleton -- which Ed collects as if it were a drunken date.

MO
Pre-med.

Cont.

Manley sidles up to the Driver and holds out a matchbox.

MANLEY
How about a joint?

The Driver looks around and nods. Manley pushes open the box and the Driver reaches for a joint -- and then sees that the box holds a finger. The Driver gasps -- the finger moves. Everybody laughs.

ED
Ooooh, gimme.

MANLEY
It's yours.

He gives the box to Ed, who stuffs it in his pocket, Manley hauls a sack out too.

MANLEY
Let's charge it up a little -- what do you say?

ANGLE ON THE TRAIN 22

The big engine rolls past the platform, GRINDING to a halt as the CROWD cheers.

ANGLE ON CARNE 23

leaning out from the vestibule between the first and second cars. He turns to a PORTER behind him.

CARNE
(grinning)
Will you look at this!

He steps off the train...

ANGLE ON THE CROWD 24

KIDS in costume. Piles of gear: guitar cases, backpacks, frat paraphernalia. Manley, Ed, Jackson and Mo move through the crowd carrying large sacks, from which they're handing out costume accessories and party favors: hats, masks, packages of things like penny balloons, confetti, and streamers.

JACKSON
Come and get 'em! Fool your friends! Change your whole personality!

Carne comes by making his way through kids who're grabbing at the stuff, trying the effect on him.

ED
Oh yoo hoo...

ANGLE FAVORING ED 25

standing on a beer case, slipping on a Groucho Marx mask, complete with cigar. He's already wearing a plastic explorer's hat.

ED
...Mr. Conductor!

He waves the cigar, AD-LIBS Groucho imitation -- something along the line of: "Did you say all aboard? That's ridiculous. They can't be bored -- I haven't even started. Speaking of starting..." and so on.

Carne laughs and continues through the crowd as Ed goes on with his routine.

ANGLE AT THE BACK OF THE TRAIN 26

Carne, continuing through the crowd, sees something that makes his eyes light up -- the Magician, who's loading his props onto the last car (the show car) with the help of his Assistant and the members of the band. Carne watches shyly for a moment, then goes off. Ed and Jackson come up. Ed pushes down his mask to get a look at the talent.

ED
(calling to the Magician)
Hey fella -- did you make my date disappear?

Jackson looking in the window toward the front of the show car.

JACKSON
Extraordinaire...
(moves to climb aboard)
C'mon, let's check this out.

Ed is moving away.

ED
Naw, I've got to find her before I forget what she looks like.

Jackson laughs and climbs onto the train as Ed disappears in the crowd.

INT. DISPATCH OFFICE - NIGHT 27

Carne sits on the edge of the desk, sipping coffee, as the Woman Dispatcher signs the Move Orders. Polka music on her radio. Sound of the party from outside.

DISPATCHER
You'll have a little weather -- but the fella come through at six said the track was clear.

Cont.

27 Cont.

DISPATCHER (Cont.)
(hands him orders;
glances toward
window; smiles)
Try and see they don't tear it
apart.
(a beat)
A party like that, I'm always
afraid some kid will hurt himself...

Carne puts the orders away and stands up.

CARNE
Maggie, I wish to hell they'd put
a radio on that train -- what if
some kid gets drunk and falls off,
huh?

DISPATCHER
I know, I know...

CARNE
I been sayin' it for two years now,
but Belknap always puts the kibosh
on it.
(imitates a prissy man)
'We ain't Amtrak -- we're just a
little excursion train.'

He moves behind the desk and swings her wheelchair out for a "dance" together to the polka music.

CARNE
He ought to be here tonight -- it's
gonna be like riding herd on a flea
circus.. Sure you don't want to come
with us...?

DISPATCHER
(laughs)
With that bunch -- not on your life!

ANGLE ON THE PLATFORM 28

Kids are dancing to taped music on the platform -- only part of the crowd has gotten on. Manley stands by one step, arms around Mitchy, accepting the congratulations of guests. Carne comes through the crowd --

CARNE
All aboard!

-- And follows Manley and Mitchy into the car as the crowd surges toward the train, laughing and grabbing gear. A masked KID turns to his date:

KID
Oh great! Look at Ed!

ANOTHER ANGLE - FAVORING ED 29

who stumbles through the surging crowd, apparently acting, his costume supplemented by the hilt of a sword sticking out of the left side of his stomach. People laugh and applaud as he turns, grabbing the blade with both hands. WE SEE the blade, ketchup red, sticking out of his back. The HOUSE PRESIDENT SLIDES THROUGH THE SHOT, glances at Ed.

PRES
(in passing)
Fabulous! Fabulous blood!
(moving on)
Good one, Eduardo.

He is gone, swept away by the rush. Ed turns again, reaching out both hands, falling against people as he is swept toward the train. Someone obscures him, interposing close to OUR LENS.

OUT 30-40

ANGLE ON THE CREW CAR 41

Conductor Carne appears on the front vestibule, between the crew car and the tender of the car. He looks at the platform.

CARNE'S P.O.V. - THE PLATFORM 42

The last of the kids are capering and jostling their way up into the cars. A few of the water balloons are still flying, along with confetti and a string of EXPLODING LADYFINGERS. From inside the train WE HEAR the sound of MUSIC, YELLING and the HORN. Away down at the end of the train, the BRAKEMAN stands with a lantern.

EXT. BELOW PLATFORM - TRACK AND WHEELS 43

Ed falls under the train -- his body rolling across the rail. The sword is gone from his stomach -- leaving a spreading stain on his shirt and the shocked dead look on his face. His mask is gone...and at least half of his costume. His plastic explorer hat rolls to a stop across a rail.

CARNE'S VOICE
(o.s.)
Boaaard!

CARNE'S P.O.V. - DOWN THE TRAIN 44

The platform clears as the "All Aboard" call echoes AD-LIB along the cars. The Brakeman at the far end waves his lantern. The Porters are slamming the hatches and closing the doors.

ANGLE WITH CARNE 45

Carne reaches up for the s ignal cord that slacks out of the crew car and swings up over the tender toward the engine. He jerks it twice, then moves up onto the tender catwalk, heading for the engine cab. The WHISTLE BLOWS and the BELL begins to RING.

ANGLE ON THE RAIL 46

Ed's explorer hat in the f.g. The carriage wheel rolls forward cutting it in two. And we know that in another second, those heavy steel wheels will neatly and clearly dismember the body of Ed Rubinsky.

ANGLE ON THE TRAIN FROM THE PLATFORM 46-A

The giant locomotive moving...the huge drivers turning, grabbing thrust for thrust on the sanded steel of the tracks. The train slowly draws out of the station and o.s.

ANGLE ON PLATFORM OUTSIDE OF DISPATCH OFFICE - NIGHT 46-B

Maggie, the Dispatcher, wheels her chair out of her office. She's wearing a coat and gloves. She wheels to a panel box on the station wall, opens it, and pulls the switch. The LIGHTS GO OUT all over the station. Maggie wheels away as we hear the TRAIN WHISTLE now in the distance.

INT. LOUNGE CAR - LOOKING FORWARD 47

We're looking through the bar -- where a Porter is still setting up -- toward the "casino" at the front end of the car, where some partygoers are already whooping it up with balloons, frat banners and party streamers. A Pretty Girl is looking around in the midst of these people. She comes back around the bar to the lounge area at the end -- where somebody's playing TAPE MUSIC and groups are already taking over tables. The girl is Ed's date, PET. As she's looking around, the Fraternity President comes INTO SHOT, carrying a drink in each hand and leading a group from the car behind us. Pet intercepts the Pres.

PET
Have any of you guys seen Ed?

The Pres puts a drink in her hand and indicates the car behind them.

PRES
Check the bar back there -- it's open.
(looking past her)
Hey -- hey!

Cont.

47 Cont.

Somebody's thrown a smoke bomb whirling down the aisle -- and everybody yells and laughs as they try to kick it back. Everybody's real happy -- except Pet, who continues toward the next car...looking for Ed.

<u>OUT</u> 48

INT. ENGINE CAB - NIGHT 49

The ENGINEER, an old railroad coot and Carne's contemporary, stands with his hand on the throttle. Carne sits near him, crossways in the driver's seat, having a friendly argument with SHOVELS, the young Fireman, who leans on his shovel back by the coal.

SHOVELS
(fierce but cheerful)
Absolutely there's a future in it! People have gotta come back to rail.

CARNE
They really call you Shovels?

Shovels nods proudly and Carne laughs.

CARNE
I bet you read a lot of science fiction.

ENGINEER
Hey Shovels -- you know what we call <u>him</u>? Winnebego.
(<u>to</u> Carne)
How's the RV business these days?

CARNE
How the hell do you think it is? I wouldn't be here if I wasn't up to my butt in inventory. But I'll move 'em sooner or later.
(leans toward Shovels to continue the argument)
I should of got out <u>ten</u> years ago not five -- and <u>to</u> hell with the pension. Think of this -- when's the last time somebody built a shopping mall next to a train station?

<u>OUT</u> 50

EXT. THE TRAIN (RUNBY) 51

The train steams out of town.

INT. THE SLEEPING CAR - "ZOO" SECTION - ANGLE 52
WITH ALANA AND MITCHY

Giggle city: pretty girls are retouching their makeup and stowing coats and overnight bags in the staggered compartments before going through to the "casino" in the next car. Mitchy is perfecting her makeup from the contents of her expensive carry-all, Alana is borrowing her mirror to brush her hair. A PLUMP GIRL, heading toward the casino, stops to give Alana a hug.

PLUMP GIRL
Congratulations, by the way. And lots of luck for sure.

Alana murmurs thanks as the Girl moves off -- then turns to find Mitchy looks at her accusingly.

ALANA
I've got to work for a few months, Mitchy. Medical school is gonna be very expensive.

MITCHY
Pooh -- you'll get a scholarship. You always do.

ALANA
I haven't got it yet.

MITCHY
Marry Mo and you won't need one.

ALANA
(wry)
That's what he says.

She sighs and picks up her brush again.

MITCHY
I still think you could have waited 'til June -- I might graduate too this time, who knows?

ALANA
Sure you will. Wow -- I'm gonna miss you, you know?

MITCHY
Yeah?
(a beat)
Oh, shoot.

Cont.

52 Cont.

MITCHY (Cont.)
(suddenly hugging
Alana)
You're my only girl friend --
you know that?

ALANA
(sincerely)
You're my best friend. Do
you know that?

MITCHY
I'm gonna miss you like
crazy...
(eyes overflow)
Oh goddam it!
(turns away,
wiping her
eyes)
I'm just an easy cry, that's
all.
(looks at her
smeared hands)
Ugh. I don't want Manley
to see me like this.
Where's the girl's room on
this boat?

Alana steers Mitchy toward the nearby restroom.

ALANA
Hey, it's all right. Mitchy?
We're gonna be friends as
long as we live.

INT. SHOW CAR - LOOKING FORWARD 53

The Musicians, on their movable platform, are near the center of the car -- and to one side of the now-crowded dance floor. We see MERRY, Jackson's date, moving onto the dance floor, followed by Pet. Pet is pointing up the train. Merry gives the finger in that direction. SOMETHING MOVES IN THE F.G. We realize we're watching through a crack between curtains.

MALE VOICE
(o.s.)
It's a rotten crowd.

ANGLE ON THE STAGE 54

The MAGICIAN is standing with his eye on the curtain, looking over the crowd. His ASSISTANT is behind him, seated on a decorative table that has drop-leaf ends and wheels.

MAGICIAN
Listen to them.

ASSISTANT
It beats six-year-olds at a birthday party.

MAGICIAN
I have to have it quiet -- when I do the big effects.

ASSISTANT
Also, it pays better.
(a beat)
I thought you said you'd played Frat Parties before.

MAGICIAN
They're not going to watch.

A swirl of his cape, a movement of the hand -- he produces a roll of gaffer's tape and prepares to tear off bits.

ASSISTANT
They'll watch.
(kicks down from the table)
Go out and do some closeup. Warm 'em up.
(reaches for the gaffer's tape)
I can lay the marks.

He swirls his cape again and comes up with empty hands. Instead of heading toward the party, he moves toward the backstage area.

MAGICIAN
I'm not ready.

The Assistant smiles and turns her attention to positioning the table.

INT. THE HOST LOUNGE 55

A spacious area, used for travelling business meetings. It has a couch, some chairs -- and for tonight, a bar, where Jackson is pouring beers. Mo is supervising three PLEDGES who are inflating more plastic "bodies" with helium to put on the ceiling. The place has been personalized with Frat paraphernalia like pledge paddles, skins, and trophies from

Cont.

the last four years. Manley is taking a couple of bottles of gin out of a case. He brings them to the Pledges.

MANLEY
Happy Hog night, children.

JACKSON
Hog Night! That's right -- that's what they used to call it.
(comes to join the group, explaining)
Big bonfire -- and all the pledges had to get laid.

One Pledge looks at the others who clearly haven't heard of it.

PLEDGE
Really. They had to abolish it. Something happened one year and a whole bunch of guys got kicked out of school.

Manley grins at Mo.

MANLEY
Almost kicked out. Christ, did we do that?

PLEDGE
You're the guys?

MO
Not us. Must have been somebody else.

MANLEY
You want to hear what really happened? We were freshmen.

The Pledges are impressed.

MANLEY
Okay -- it's Christmas vacation -- and I've got a job at the medical center. Practically a janitor -- so I go into this lab that's unlocked. And there's this lady, poor soul, who'd gone all to pieces. Now meanwhile, I'd been thinking about Hog Night... because I'd promised these dorks I was gonna come up with something truly special --

Cont.

ALANA
(cutting in --
sardonic)
Really special.

Manley turns. Alana's standing in the doorway, looking at him as if he were dirt.

ALANA
It sent a boy to the hospital.
(a beat)
Or did I spoil your punchline?

MANLEY
(the needle)
You tell 'em. You were there.

She's about to blow up at him and then she notices Mo looking uncomfortable. So instead she goes up to Manley -- and blows one of those party favors at him.

ALANA
Sucks to you.
(moves on to Mo
and puts her arms
around him)
I was gonna say --
(smiles)
-- that I'm not mad at
anybody.
(about the Pledges)
Now why don't you let these
poor guys go?

Mo nods and the Pledges scamper toward the door. One turns to Manley.

PLEDGE
Thanks for the booze, sir.

Manley smiles benignly.

ALANA
(surprised)
That was nice of you.
(joking)
What are _we_ going to drink?

Everybody laughs as Manley brings out champagne.

OUT 56

INT. SLEEPING CAR - COMPARTMENT SECTION CORRIDOR 57

Mitchy turns the corner from the zoo section, heading past a row of compartments -- when a compartment door opens just in front of her -- giving her a start. She squeals -- then peeks in.

MITCHY
Jesus!...
(then)
Oh. It's you.

INT. SLEEPING CAR - COMPARTMENT 58

"Ed" is sitting lazily on the settee -- his legs propped up on the wall of the narrow compartment as Mitchy steps up to the mirror beside him. At least...it looks like Ed -- by costume -- and behind the full-faced Groucho Mask. But WE know Ed is dead -- so this must be...the Killer.

MITCHY
(coming in)
You scared the pants off me --

"Ed" wiggles his cigar suggestively and she giggles.

MITCHY
You're bad, Eduardo.

He's taking something out of his pocket as she checks herself in the mirror -- he holds it out.

MITCHY
What's this -- what's this?

ANOTHER ANGLE - FAVORING MITCHY 59

reaching for the small box he's offering. It's Manley's trick "joint box." He opens it and we see a couple of joints -- and a finger inside.

MITCHY
Oh, that thing --
(ignores the finger and takes out a joint)
Not only is that gross...

She stuffs the joint in her cleavage and turns away toward another mirror, on the wall of the compartment.

Cont.

59 Cont.

MITCHY
But I know who gave it to you.

Not noticing how the finger rolls inside...too loosely. So that WE REALIZE that it belonged to Ed Rubinsky.

MITCHY
Somebody else...

"Ed" is getting up behind her.

ANGLE ON MITCHY AND MIRROR 60

MITCHY
...is looking for you.

As "Ed" appears in the mirror behind her -- she moves off toward the door to go out.

MITCHY
(going out)
That cute little thing -- what's her name?

INT. CORRIDOR OUTSIDE SLEEPER CAR COMPARTMENTS 60-A

Mitchy turns and bops forward -- with "Ed" right behind her.

MITCHY
(going on)
Pet. That's her name.
(glances back)
You stoned?

She keeps going.

"Ed" is coming closer...

MITCHY
-- it's really strong.

"ED'S" P.O.V. 60-B

as Mitchy turns a corner...Looks back at him...

MITCHY
He loves to --

CAMERA HAS FOLLOWED her INTO a section of Pullman Berths and she reacts.

Cont.

60-B Cont.

MITCHY
Ahh-haa...
(reaches to pull
open a curtain)
Surprise!

Nobody inside. She laughs and continues forward.

ANGLE NEAR THE RESTROOM 60-C

beyond the berths -- just before the door to the Host Lounge. "Ed" sees his chance -- and shoves Mitchy against the restroom door.

MITCHY
(it hurts)
Ow -- !

CLOSE ON "ED" 61

The eyes behind the mask are staring. He shoves her against the door harder so that her head hits the metal as the door starts to open.

MITCHY
That hurts!

ANGLE ON BOTH 62

She's resisting -- she pushes him violently --

MITCHY
Fuck you --

The car door smashes open beside them and Jackson comes in. More than a little drunk. He plows right into them -- pushing "Ed" away from Mitchy. Then stops, laughs.

JACKSON
How you doin', Eduardo?

Mitchy leaves the restroom and heads for the door of the car.

MITCHY
You guys...
(opening the
door)
...are meant for each other.

She's through the door and gone.

Cont.

JACKSON
That number at the station?
(moves past "Ed," pulling down his mask again)
With the sword?
(laughs)
Fan-tastic. Fantastic, Ed.

P.O.V. TOWARD JACKSON 63

as he continues forward, drunk but determined. We think and hope, he's going to continue that way forever. But then he stops. He turns, pulling a flask out of his pocket.

JACKSON
Hey. You wanna smoke a drink?

And he's lumbering back.

ANOTHER ANGLE 64

as Jackson pushes past "Ed" into the washroom.

JACKSON
Where's the glasses?

Ed follows him in, pulling the door shut behind them.

INT. THE WASHROOM - ANGLE IN THE MIRROR 65

Jackson, standing in front of the basin below the mirror, lifts the flask and the filled glass.

JACKSON
How's that?

"Ed's" hand shoots out and grabs the thin back of Jackson's thin latex mask, twisting and pulling it tight. Jackson drops the glass --

JACKSON
(gasping)
Ed!

He tries to push the hand away, but "Ed" is stronger and twists the mask tighter, and the feature distort. Jackson's eyes stare wildly through the slits in the mask. We HEAR ASTHMATIC BREATHING. Jackson grabs the Groucho mask and it comes away in his hand.

JACKSON
(recognition)
<u>Oh my God</u>...

The arm drives his head into the mirror, smashing it against the glass.

ANOTHER ANGLE 66

"Ed's" hand comes out of a coat pocket, holding a gleaming scalpel.

OUT 67-73

EXT. THE TRAIN (RUNBY) 74

The huge, dark engine comes screaming PAST CAMERA, overpowering everything with its ROAR. The flashing lights of the cars follow, the wheels all rhythmically clashing. The train is quickly gone, leaving a dark, foreboding thunderheaded sky.

OUT 75

INT. CREW CAR - NIGHT 76

Carne sits behind his desk in the "cubby," a copy of "R.V. Times" open in front of him -- watching a soot-blackened SHOVELS pour and seal two styrofoam cups of coffee from the big thermos. The Brakeman sits nearby reading a paper.

CARNE
(to Shovels)
She still running hot on you?

SHOVELS
Nope. Cooled down on the grade. She's beautiful, that old engine. They don't make 'em like that anymore.

CARNE
Thank God for little favors.

SHOVELS
You're gonna see the train on the cover of 'TIME' magazine one of these days. I plan to be in that cab in the picture.

CARNE
I'll be up there in a Concorde and you'll be on welfare. You're diggin' your own grave with that shovel, careerwise, boy.

Cont.

76 Cont.

SHOVELS
What's the price of gas right now?
(indicates the magazine)
Pretty soon the only way you'll get someplace in one of those beer cans is you load it on a flatcar -- guess who'll be drivin' the train?

Carne waves the magazine at him.

CARNE
You can cook, you can take a shower, you can watch TV -- and by God, you can hang a left when you feel like it.

Shovels just shakes his head and starts back towards the engine.

CARNE
That poor, deluded boy.
(stands up and heads for the coffee)
Damn shame, a young fella like that and he's living in the past.

The Brakeman lowers his paper.

BRAKEMAN
Carne, what about those smart alecks back there? Oughtn't you have a look-see?

CARNE
(considers; then)
I'd be a wet blanket if I walked through now...
(carries his coffee back to his desk)
They'll cool down by themselves.

INT. HOST CAR - LOUNGE 77

Alana is stretched out on the couch with Mo -- she passes a joint to him and twirls her champagne glass in her fingers. Smiling.

ALANA
Very classy --

Mitchy is watching Manley cut a frozen surgical glove away from a frozen ice hand. They're at the bar.

MANLEY
(to Alana)
You like it.

ALANA
(to Mo)
I've always wanted my own toy train. But this is ridiculous.
(gives Mo a hug)
You're pretty imaginative, buster. You know that?
(looking at Mitchy)
I may have to marry him after all.

Manley gives the "handsicle" to Mitchy.

MANLEY
(to Alana)
Marry me. It was my idea.

MITCHY
Aw, Manley --

Mo looks like he's been slapped.

ALANA
(to Mo)
You told me it was your idea...

MANLEY
I cannot tell a lie.
(to Mo)
It stuck in my throat, old chap. I know I suggested letting her think otherwise.

Alana sits up.

ALANA
(to Manley)
That's very generous of you.
(pause)
So you're the one who's paying for all this --

MANLEY
No, no. Mo's the one with the bread. I'm the guy with the ideas.

He picks up a bottle of gin like the ones he gave the Pledges.

MANLEY
I've got a million of 'em.
For instance --
(winks at
Mitchy)
Want to guess what was in the
stuff I gave those turkeys?

Mitchy shrugs, sucking the popsicle.

ALANA
You jerk. You can't have a
good time, can you, without
hurting somebody.

She's heading for the door. Mo stands up. She stops.

ALANA
(to Mo)
That's why you let me think this
was your idea, right? Because
I told you a long time ago -- I'd
never come to another one of his --

MANLEY
(cutting in)
That's right. You're always
walking out of my parties. But
Alana...
(a beat)
...This time -- you can't.

He laughs as she goes out the door. Mo crosses the room to follow her.

MO
(hiding the hurt
under a joking
tone)
I'll get you, man. Really...

And he goes too.

INT. SLEEPER CAR - PULLMAN BERTH SECTION AND RESTROOM 78

Alana spends some of the anger slamming through doors as she comes into the sleeper. She stops near the restroom, hearing Mo come in behind her.

78 Cont.

MO
Look, this was a good idea --
what the hell does it matter?

ALANA
I can hardly wait for the other
little surprises. The whoopee
cushions. The exploding cigars.
(sniffs)
Oh Jesus...

She moves forward.

MO
What?

ALANA
You can smell it already. Somebody
broke a bottle in there. This is
going to be another one of those
parties...

She goes on, steaming. Mo moves to catch up, leaving the restroom behind.

MO
Hey, give it a chance...

CAMERA HOLDS as they move O.S. CAMERA PUSHES IN ON the restroom door. There is an indicator over the handle. It changes from "Occupied" to "Vacant." The door slowly opens. We SEE Jackson's body inside the room, and a hint of someone coming into the corridor.

CAMERA STILL HOLDS as the door closes and a hand holding a trainman's pass key comes INTO VIEW. The key fits into the slot on the door handle and, with a CLICK, turns the "Vacant" indicator back to "Occupied." Then the hand swallows the key and disappears.

INT. HOST CAR - HOST COMPARTMENT 79

START CLOSE ON Mitchy, posing in the doorway between the lounge area and the smaller double compartment. She has a lascivious gleam in her eye -- as Manley applies his crucifix to her breast like a stethoscope.

MANLEY
Take off all those clothes...

She moves past him, starting to do just that.

Cont.

MANLEY
(following her)
And tell me about those symptoms.

MITCHY
I like to do it on trains.

Manley is shedding his clothes -- when he notices that Mitchy is raising the blinds on the windows. She grins at him.

MITCHY
Let's give the farmers a thrill.

He's found a well-located mirror on a door near the berth.

MANLEY
I see what you mean about trains.

He turns. And she's wearing a medical coat -- and his mask --

MITCHY
I'll be you --

She hands him the ladder to the upper berth, gestures for him to get up there.

MITCHY
(mimics his voice)
'Get up on the table, please.'

He scampers up.

MITCHY
'Put your feet in the stirrups.'

His bare feet poke through the webbing that holds the berth. His bottom apparently hits a metal edge.

MANLEY
Wow. That's cold.

MITCHY
Just relax.
(smiles broadly)
And I'll show you how to have a good time without hurting somebody.

<u>OUT</u> 79-A

INT. THE LOUNGE CAR 80

The party is evening out. There's still a crush of masked and costumed wierdos at the bar, but other groups have broken off and filled the lounge car tables. A frisbee is sailing around the room -- one of the small, indoor beanbag kind. People keep things in it. Mo and Alana are coming around the bar -- and she seems to be softening: she's charmed by what she sees.

MO
Admit it -- you're impressed.

ALANA
Who wouldn't be -- but Mo --

She doesn't get a chance to complete the sentence, because Mo is already greeting Pet and Merry, who are sitting at the table placarded "Seniors".

MO
Hi. Where's the guys?

MERRY
Weren't they with you?

Alana sees something toward the back of the car.

ALANA
Oh look. He's doing magic.

She moves that way, and Mo follows --

MO
What a great idea.

THEIR P.O.V. - A TABLE NEAR THE BACK OF THE CAR 81

The Magician is standing in front of a group of students as Alana and Mo approach.

MAGICIAN
I'll need to borrow a cigarette,
a lighter and a quarter.

He takes them from the crowd, then hands the lighter to Alana.

MAGICIAN
If I hold the cigarette up to the
quarter, it will seem to be sticking
to it, just like that. And if I
push on the cigarette, it will almost
look as if the quarter has been
penetrated by the cigarette.

Cont.

81 Cont.

The cigarette passes midway through the quarter. The Magician turns to Alana.

MAGICIAN
Would you mind lighting this please?

ANGLE ON ALANA 82

Alana leans forward and lights the cigarette, and the Magician draws on it. He steps back and Alana removes the cigarette.

MAGICIAN
Watch really closely now. This is the best part of all. If I remove the cigarette, the quarter will seem to seal itself up.

The Magician slowly removes the cigarette from the quarter. The quarter is once again whole.

REACTION SHOT - CROWD WATCHES THE MAGICIAN 83

INT. THE LOUNGE CAR 84

The Magician holding the quarter in his left hand, pulls his sleeve back.

MAGICIAN
Have you ever seen a quarter that allows a cigarette to go through it?

ALANA
No!

MAGICIAN
There's no such thing.

The Magician makes the coin disappear.

EXT. THE TRAIN 85

The train powers into the night. The billowing thunderheads darken the sky, an extra horizon above the rising mountain ridges into which the track leads. They are entering a wilderness.

INT. THE CREW CAR 86

START CLOSE ON paper. A typical "Midnight" headline such as "Mom Butchers Tots in Hacksaw Rampage."

Cont.

86 Cont.

CARNE
(o.s.)
Pick a card.

PULL BACK as the Brakeman lowers his paper and looks at Carne, who's offering him a spread of cards face down.

CARNE
Any old card at all, it don't matter.

The Brakeman makes no move to do so.

CARNE
C'mon, I got to go -- the show's gonna start.

BRAKEMAN
(dryly)
Aye-uh. You goin' to be in it, Carne?

CARNE
Aren't you gonna pick one?

BRAKEMAN
(explanation)
Free Will Baptist. We never touch 'em.

The Brakeman raises his paper and Carne puts the cards in his pockets.

CARNE
Use 'em all the time in my work.
(going out)
Kind of breaks the ice with the customers.

He's moving back to go to the show.

OUT 87

INT. THE LOUNGE CAR 88

The flow in the happy crowd is toward the show car, anticipating the Magician's show. At the Senior Table, Merry is having a heart-to-heart with Pet -- but Alana isn't really listening. She's brooding -- and Mo clearly wishes she weren't.

PET
This always happens to me --

Cont.

MERRY
'Cause you look for that kind of guy, right? What you've got to say is...eff him.
(gets up and says to Mo)
If Jackson shows up...tell him I went home.

She laughs and flounces into the crowd. Pet gets up and follows.

PET
Me too.
(fading)
Ed was fooling around on the platform. I bet the shit missed the train...

Mo looks at Alana -- and thinks he sees an accusation.

MO
Okay, I'm sorry I let you think --

ALANA
I don't care about that.

MO
(easy)
Then what are you steamed about?

ALANA
Because you let him set you up -- again. You're worth ten of him -- but just because you're in the same stupid fraternity --

MO
I happen to like this fraternity.

She stares at him -- amazed that he's being so casual.

ALANA
I don't get it -- you don't want to listen --

MO
(no big deal)
Sure I get it. You've never forgiven the guy for setting you up -- three years ago. You've always got to be perfect -- and he got you in trouble.

88 Cont.1

ALANA
I'm not going to sit here --
(gets up)
-- and listen to you cover for him.

MO
He's my best friend, for chrissake.

ALANA
Then you don't need an enemy.

MO
Very funny. You come up with
that yourself?

ALANA
(cutting through)
Not funny, Mo. Not funny at all.

She goes away mad, disappearing towards the back of the car as part of the laughing crowd flowing towards the show. Mo looks after her thoughtfully -- but he doesn't follow. He looks...troubled, as if she'd touched something under his normally easy-going manner. And she's right.

INT. HOST CAR 89

Conductor Carne comes into the car from the front and is starting along the corridor TOWARD CAMERA when the door of the host compartment opens. Mitchy and Manley come out in front of Carne, who holds back for them. They are laughing (and fully dressed again) and at first they don't see Carne.

MITCHY
You pulled <u>what</u>?

MANLEY
I didn't think there was a muscle
there. Yowee --

He stops, seeing Carne.

CARNE
Don't mind me.

They start to move forward -- he follows.

CARNE
Just a minute...

They stop. As he comes up, he's got a twinkle in his eye -- and he's pulling a deck of cards out of his pocket. He fans them.

Cont.

CARNE
Think of a card, but don't tell me.
(shuffles the cards)
Now concentrate.
(taps the deck)
The power of thought will make it rise to the top of the deck -- five...four...three...Okay, it's there.
(looks at Mitchy)
What was your card?

MITCHY
Eight of Diamonds.

Big smile from Carne. He flicks the top card up with a professional flourish.

CARNE
Not only has it risen to the top of the deck...

He reveals the top card is a Five of Clubs, or whatever. He looks at it and says:

CARNE
But it's changed to the Five of Clubs.

Carne has a look of triumph. There is a moment of total bewilderment from Mitchy and Manley.

MITCHY
That's it?
(turns to Manley)
I don't get it.

Manley gives Carne a conspiratorial wink.

MANLEY
Nice one, sir.

CARNE
Just a gag...But it's kind of clever isn't it?

Mitchy has to turn away. She's about to explode. Carne gestures -- after you, and Manley steers her through the door toward the sleeping car.

INT. THE SLEEPING CAR 90

Mitchy and Manley come in the door from the compartment car. Mitchy is breaking up -- and Manley's beginning to go.

MITCHY
(quiet)
Manleee -- I'm gonna wet my pants if he follows us all the way to the back of the train...

They look around for shelter. Carne is coming in behind them.

MITCHY
Emergency.

Manley moves to the restroom door.

MANLEY
Emergency room right here...

He rattles the handle. The door does not open.

INSERT - THE DOOR HANDLE 90-A

The indicator above the handle still reads "Occupied."

BACK TO SCENE 90-B

Manley smiles at Carne as he catches up with them.

CARNE
There's another one at the other end of the car.

MANLEY
Thanks sir. We'll wait.

He draws Mitchy toward him as Carne passes on by and disappears. We HEAR CARNE LEAVE the car. Manley leans back on the restroom door. Mitchy sticks right with him.

MANLEY
Tell Doc what seems to be the trouble...Let me see your tongue.

Mitchy laughs weakly and kisses him hard.

INT. THE SHOW CAR - ANGLE FAVORING THE STAGE 91

A TAPE OF MUSIC is playing and the stage is in blackness. Lights come up backstage revealing the Magician with his back to the audience. After a few beats of MUSIC, a single spotlight hits him from the front. An empty hand reaches out and produces a card. The Magician turns around and begins a routine of card manipulation, producing single cards and throwing them into a plexiglass tube concealed by his body until now.

ANGLE IN THE CROWD 92

Alana is among the people standing at the back of the car. She watches the Magician closely...even though her mind seems to be on something else. Pet and Merry surface in the crowd near Alana.

MERRY
Look at this, Pet. Another lonely girl...

ALANA
I think we're having a fight.

Alana makes a face and crosses her eyes. The other girls smile. Conductor Carne comes into the b.g. behind them. CAMERA PANS AWAY WITH him as he picks an unobtrusive spot to lean against the wall.

BACK TO MAGICIAN 93

Cards are streaming out of the Magician's hands as music comes to a climax. He shows his right hand on both sides and produces his final card as the front spotlight blacks out at the end of the music, and the Magician is in silhouette as we began.

ANGLE IN THE CROWD 94

The crowd applauds. The byplay settles down as they allow themselves to be entertained.

ANGLE ON CARNE AND ALANA 95

Carne leans against the wall, delighted by the show.

CARNE
(to Alana)
My, that was pretty. Very well done.

ALANA
Do you know how he does it?

Carne nods. Now she is curious.

ALANA
How?

CARNE
We're sworn to secrecy.

She smiles as if she's found a new friend. They wait for the next effect.

BACK ON STAGE - ANGLE ON THE MAGICIAN 96

The Magician is standing to stage left with a spotlight on him.

MAGICIAN
Right now I'd like to present one of the classics of magic.

Spotlight blacks out and music begins. Two crosslights hit the Magician and his Assistant respectively. They move toward center stage. The Magician hypnotizes his Assistant and places

96 Cont.

her on a couch which has been pre-set in front of a mylar curtain which extends the width of the car. He commands her to rise and begins to slide the couch behind the curtain.

ANGLE ON THE CROWD 96-A

watching carefully.

BACK ON STAGE 96-B

The couch is gone and the Magician passes a hoop in his hand over the Assistant's floating body. He begins to cover her body with a cloth.

INT. THE CASINO/<u>LOUNGE</u> CAR 97

The car is almost empty. Everyone has been drawn to the rear car for the show. Mo is alone at the Senior table. Manley and Mitchy come into the car from the front.

MANLEY
Where is everybody?

MO
Watching the magician.

MANLEY
What magician? Where the hell are Jackson and Ed? We didn't hire a magician.

MO
Somebody did.

Mo jerks his head in the direction of the show car. On cue comes another round of applause.

MITCHY
I wanna see what he does.

Manley makes a face and gestures in the direction of the show car. Mitchy shrugs and goes for it. Manley sits down at the table with Mo.

INT. THE SHOW CAR - ANGLE ON CROWD WITH MITCHY 98

Mitchy comes in through the vestibule.

She looks one way and sees the Conductor, looks the other way and sees Alana and the other girls. She decides to stay where she is, looking over and through the crowd toward the stage.

<u>OUT</u> 99-102

ANGLE ON THE STAGE 103

The Assistant is still suspended covered by a sheet. She rises a bit more and the Magician grabs hold of the sheet from the front and whisks it toward the audience. The Assistant has vanished.

ANGLE ON THE CROWD 103-A

gasping and applauding.

EXT. TRAIN - TRACKING SHOT 104

The train pulls on through the hills, rounding curve after curve, high on the side of a deep, dark gorge, following a canyon through the range. Overhead, the moon goes in and out behind the scudding clouds of the approaching storm. The headlight of the train illuminates blowing trees. The lonesome whistle blows. They are alone in a world of darkness.

INT. THE SHOW CAR 105

The crowd is dispersing, many remaining to dance as the Band strikes up again, many others moving through into the Lounge/Casino Car and the rest of the train.

ANGLE WITH MITCHY - CARNE IN B.G. 106

Mitchy watches Pet and Merry exit. Alana comes and joins her.

MITCHY
What's with the snit sisters?

Alana laughs.

ALANA
Hang on...

Alana moves past Mitchy and approaches Conductor Carne. Mitchy half follows her as CAMERA PUSHES IN.

ALANA
(to Carne)
Excuse me.

Carne smiles and politely touches his cap.

ALANA
(joking)
Unless that's a costume...

CARNE
No, ma'am. Can I help you?

ALANA
One of my friends thinks her date got left behind.

CARNE
I doubt it -- not if he came with you all. The platform was clear...
(looks around)
Maybe he went and switched disguises with somebody. Kind of hard to tell...

Cont.

106 Cont.

Mitchy has overheard. She smiles and nudges her way into the conversation.

MITCHY
Are you talking about Ed? He's here. I saw him...

She points vaguely uptrain and nudges Alana again. Can't look at Carne. Alana looks at her, then smiles at Carne.

ALANA
I'm sorry. False alarm.

Carne touches his cap and backs away.

INT. THE LOUNGE CAR 107

Mo and Manley are still at the Senior table. They do not appear to be having a particularly good time -- a fact noted by Pet and Merry, who came out of the Show car with the crowd. The girls exchange glances, then come forward...and on the make.

PET
The Magician was dynamite. Poof -- just like that and the woman was gone.

MANLEY
You think he knows how to make one come?
(beat)
I hate magic. It's just tricks.

MO
C'mon, you love tricks --

MANLEY
I love jokes --

MO
-- just hate it because you can't figure it out.

Manley shrugs and stands up, looking over the girls. He smiles lazily at Merry.

MANLEY
These girls look faint, doctor. Can we do anything to revive them?

MO
(just joking)
Kiss of life, maybe?

Cont.

107 Cont.

Merry laughs, throws a look at Pet. Pet is watching Mo.

MANLEY
You girls better come back to the consulting room...

Manley starts away with Merry. And Mo, after a glance toward the back of the car, allows himself to be lured away with Pet. We HEAR Manley as they go on toward the front...

MANLEY
Sure we're experienced. Mo and I worked in an emergency ward last summer --

INT. THE SHOW CAR - ANGLE WITH MITCHY 108

Mitchy stands a little back from the door of the car, looking through the vestibule into the Lounge/Casino Car.

MITCHY'S P.O.V. - THE LOUNGE/CASINO CAR 109

SEEN through the crowd, Manley and Mo are leaving the front of the Lounge/Casino Car with Pet and Merry.

BACK TO SCENE 110

Mitchy looks around as Alana comes INTO SHOT beside her. Before they can speak, Conductor Carne moves through the f.g.

CARNE
(smiling)
Enjoy yourselves.

He EXITS, heading up the train, moving through the crowded lounge.

MITCHY
(to Alana)
Let's stay here a while, okay? I wanna dance.

ALANA
What about Manley?

MITCHY
Manley takes care of himself.

She dances away into the crowd, allows herself to be momentarily swept up by the Pres, breaks with him and dances by herself. Alana watches for a second or two, then follows Mitchy out onto the floor.

INT. SLEEPING CAR 111

CLACKETY-CLACK of the rails, the swining curtains of the Pullman berths. In the f.g., the closed door of the restroom. We HEAR the car door open in the distance and voices, coming closer by fits and starts.

PET
(o.s., sincere)
Unnh. I'm gonna be sick.

MO
(o.s.)
We shouldn't have stopped for the stingers.

PET
(o.s.)
No, it's that story --

MANLEY
(o.s.)
When in doubt, cut it out.

Merry appears, followed by Manley, who holds her hips conga-fashion. Mo is supported by Pet, who's overdoing it, if you ask him...

MERRY
I'm sorry I heard that.

Pet lurches, sticking her head into a berth.

MO
Hey! Not in there --

MANLEY
So I'm looking in the jar -- and there's the tattoo...

PET
Stop.

MO
(to Manley)
Serious, Doctor.

Manley takes a look, then moves to the restroom door.

MANLEY
I agree. Get her in here.

Cont.

MANLEY
(tries the handle)
Oh shit. Still occupied. Amazing.
(to Pet)
There's one in our compartment --
can you make it?

He looks up. Carne is coming down the corridor behind them, also moving toward the front. Manley points to the restroom door.

MANLEY
Still occupied, sir. Think
it's a medical problem?

Carne comes up, gets a whiff.

CARNE
Smells like an alcohol problem.
Oh, my...

MO
We know you can handle it, Captain.

The girls "Shhh" him and Manley guides Mo out of the car, the girls in tow, heading toward the Host Car with another glistening smile and a wave to Carne.

OUT 112

ANGLE WITH CARNE 113

He's alone in the car. He hears the DOOR CLOSE in the next car. He looks around. Then he taps on the restroom door.

CARNE
Anybody in there?

No answer, of course. Carne knocks again, louder...checking the indicator. He rattles the handle to see if it's stuck. Nothing.

CARNE
Speak up, if you're in there.
Otherwise I'm going to use the
pass key.

Still no answer.

CARNE
Okay. Comin' in...

Carne reaches into his pocket.

INSERT - CARNE'S HAND 114

Carne's hand surfaces a unique brass bypass key designed to tumble the train locks. He fits it into the turning plugs of the hardware. There is a CLICK and the indicator turns from "Occupied" to "Vacant". The key goes away and Carne's hand hits the knob.

ANGLE ON CARNE 115

He glances up and down the car as he slowly opens the door -- holding his breath as if he expects to meet a vomit-soaked drunk. At first his reaction is blank -- even slight puzzlement as if he can't understand this picture. And then it's as if somebody'd knocked the breath out of him...

CARNE
Lordgodohlordgod...

HIS P.O.V. - RESTROOM 115-A

That's not red paint -- that's blood, splashed high on the walls, turning the basin a pretty geranium color -- and down on the floor is a dead fish gaping, spitting blood, somehow crouching backwards on the twisted body of a man, his left arm bent at an impossible angle, his right hidden by the hump of the body...Carne reaches forward to touch the body -- it's not at all easy for him -- and a roll of the train causes the bent arm to slide, striking his hand. Carne GASPS. He knows he's been touched by death. He backs out the door and closes it...

INSERT - CARNE'S HAND 116

CLICK. "Vacant" becomes "Occupied" again.

ANGLE WITH CARNE 117

Carne tries the handle once to be sure the door is locked. He's shaking. He looks around blindly...his face, turning under the dim corridor light, is a ghastly color. He moves to a window, pushes it open sharply, sucks in air like an asthmatic in an attack. And without a glance at the restroom again, moves away toward the front of the train.

INT. THE SHOW CAR 118

The Band is playing a slow one. Alana is now dancing with the Pres, who Valentino-oils her around the floor. The party has settled down a little -- the high joke RF energy of the early hours finding its way naturally into the interpersonal games of seduction. There is a lot of cozying going on. A lot of flirt-and-fondle. A lot of tongues in ears. Somehow, the costumes and masks make this easier...and ludicrously comical. Mitchy appears in the b.g. and waves to attract Alana's attention. When she has it, she points to herself, points up the train and waves good-bye. Alana returns the wave and watches over her partner's shoulder as Mitchy disappears.

Cont.

118 Cont.

PRES
Alana...if you're hassling with
Mo -- I'm a good listener.

She looks at him, touched. He's a sincere guy.

PRES
You want to talk about it? We can
go back to my compartment, it's
quiet back there...

Her smile becomes faintly sardonic...

ALANA
And private, too, I bet.

PRES
(very sincere)
Totally private. Strictly between
you and me, Alana. You understand
me?

She laughs out loud, shaking her head. He shrugs and grins, and twirls her around. The Magician comes out from between the curtains of the stage and walks THROUGH the SHOT, making his way through the dancers toward the Lounge Car. Alana smiles at him as he passes.

INT. THE CREW CAR 119

The Brakeman is rising from his chair, putting down his paper.

BRAKEMAN
Hey bub! What's wrong?

Carne moves past him, goes to the thermos and pours himself a cup of coffee, his hands shaking and slopping. Carne lifts the cup to his lips -- hesitates.

CARNE
You got something to put in this?

BRAKEMAN
Are you sick?

ANGLE WITH CARNE 120

Carne finally looks toward the Brakeman.

CARNE
There's a boy dead back there.

He takes a swig of the bitter coffee, spits it back in the cup.

Cont.

120 Cont.

CARNE
He's in the sleeper toilet.
(a pause)
He must of...I don't know, I don't know.

BRAKEMAN
No doubt in your mind...

CARNE
Oh, he's dead. I never saw... anybody so dead as that.
(puts a heavy hand on a chair.)
I got to sit down, Charlie. Just for one minute...
(as he sits)
Go and watch that car.

They both look at the crank phone connects with the engine cab.

CARNE
I'll call Walter.

As the Brakeman starts to leave:

CARNE
Nobody knows yet -- don't say...

The Brakeman nods vigorously and goes out.

INT. THE LOUNGE CAR 121

People all up and down the car are in small groups, drinking and smoking dope. Some have gone to elaborate lengths to make semi-private space, draping the seats with fabric to create little alcoves and tents. The result is like a vagabond camp inside the Car. Mitchy is cruising the aisle, heading uptrain. She responds with a willing giggle when someone draws her into one of the groups.

MITCHY
Ooooo. Just this once.

Mitchy keeps her feet in the aisle. With her ass in the air and her head inside the tent, we hear her PUFF, then SUCK smoke.

INT. THE ENGINE CAB 122

The Engineer is listening on the intercom phone -- and tensely turning pages of a schedule. Shovels is getting coal, behind him.

Cont.

122 Cont.

ENGINEER
I can say we're over the line...We can back into town...sure we can, but that'll green the switch for that freight, and we're gonna be backin' up a hell of a lot slower than he's comin' toward us.

INT. THE CREW CABIN 122-A

Carne is also looking at a schedule, a map...with the phone to his ear.

ENGINEER
(o.s., over phone)
I'd hate to think what the gap might be if he came on.

CARNE
I guess the shortest way out is straight ahead then. Tell me, Walt.

INT. THE ENGINE CAB 122-B

The Engineer is still on the phone -- with Shovels hovering close to listen.

ENGINEER
You got a few live souls on board, Carne. I got to think of them -- all hell breakin' loose back there or what?

CARNE
(o.s., tight -- over phone)
No. Just an accident.

A beat. Carne hangs up. Shovels looks at the Engineer.

ENGINEER
Dumb college boys. Well...so much for the party.
(to Shovels)
Let's put on a little speed.

Shovels nods and moves back toward the tender.

INT. THE CREW CAR WITH CARNE 123

Taking a deep breath, Carne leaves the cozy lamplight of the "cubby" and makes his way back through the car to the door to the rest of the train. ALMOST IMPERCEPTIBLY, THE TRAIN NOISE STARTS TO ACCELERATE.

INT. THE SLEEPING CAR 124

The Brakeman leans on the wall opposite the restroom door. Three Girls come toward him from the back...

GIRL ONE
(carrying on)
And then do you know what he wanted to do...

She stops talking when she sees the Brakeman. Two of the girls snicker past her to go to a berth to freshen up their makeup. Girl One wants to go to the restroom. She stops when she sees the "Occupied" sign and turns to look questioningly at the Brakeman.

BRAKEMAN
Out of order.

She smiles and moves away to join her friends. Carne comes in from the front of the train, sees the girls. He and the Brakeman wait a beat, watching them. When they head back, Carne follows to see them o.s.

GIRL ONE
(fading o.s.)
Anyway...then he goes...

We HEAR the far car door closing. Carne turns, comes back to the Brakeman.

CARNE
You look.

BRAKEMAN
No, sir.

CARNE
Sorry to put this on you, Charlie.

He slots the pass-key and jacks around the handle. Then, with another look at the Brakeman, he opens the restroom door.

THEIR P.O.V. - INTO THE RESTROOM 125

START CLOSE ON Jackson...lying on the floor as before. But somehow different. Could we have imagined the terrible angle of his arm? It's bent behind him -- but not that way. CAMERA BEGINS TO PAN UPWARDS.

INT. THE CORRIDOR WITH CARNE AND THE BRAKEMAN 126

The Brakeman just stares, seeing what he'd been told he'd see. But Carne looks bewildered.

Cont.

CARNE
What the...something's...

The Brakeman's expression changes -- he raises his eyebrows. Moves toward the body. CAMERA PANS WITH him. We hear a GROAN...and the body...moves! "Jackson" makes GRUNTING NOISES...and BELCHES. The Brakeman picks up an empty whiskey bottle and hands it to Carne. We may notice...that there's no blood on the walls, none on the basin. Carne looks at the "corpse" in disgust.

CARNE
(angry)
He's dead drunk, that's what he is...
These damned kids!

Relieved, outraged, Carne looks up the corridor as if looking for a witness to his grievance.

BRAKEMAN
(to "Jackson")
Come on, son.

The Brakeman begins to lift "Jackson" to his feet. Carne moves o.s. still holding the bottle.

ANGLE WITH CARNE 127

Not sure whether to cry with relief -- or punch the kid out. Before he can decide -- or worry about what's the matter with his eyes, his attention is taken by someone else coming into the car from downtrain.

CARNE'S P.O.V. - THE CORRIDOR 128

Mitchy is coming around the bend into the Pullman section, humming to herself and stumbling through the (now bouncing) train.

MITCHY
Bad choo-choo.

She stops when she confronts Carne's stare.

MITCHY
Oh. Hello...

She looks beyond Carne, taking in the restroom the Brakeman, and "Jackson" -- her jaw drops and she gasps.

MITCHY
Ohhh. Wow.

She shakes her head and moves forward.

FULL SHOT - THE CORRIDOR 129

"Jackson" is straightening up -- pulling his mask into place. It does look grotesque as the fish face waggles at Mitchy.

MITCHY
D-Jack, do you know how gross that looks when...

She stops speaking -- she doesn't want to say "stoned" in front of the Conductor. But she keeps moving toward "Jackson". WE know this is the Killer...but again under the costume he has assumed enough of the body English of his last victim to get by. Also, this time, he can add, apart from drunken NOISES, a muffled LAUGH. Mitchy swings past him, looking into the restroom.

MITCHY
You were in there all this time?
(wrinkled her nose)
Were you sick?
(to Carne)
He gets, you know, sick.

CARNE
(dryly)
I guess.

Carne might ask her some more questions, but the Brakeman is looking at him -- with the look a Free Will Baptist reserves for drunks and fools. "Jackson" takes a hesitant step away from his support.

MITCHY
(silly)
Look folks! He's a-walkin' and a-talkin'!

Laughter behind "Jacksons's" mask. Mitchy moves to help him, and "Jackson" throws an arm around her shoulder.

MITCHY
Weighs a ton -- that's what his girl friend says...
(then giggles at the double-entendre)
I mean...

"Jackson" clamps one gloved hand over her mouth and Mitchy giggles. Louder when he BELCHES again.

MITCHY
(to Carne)
He's all right. I'll take care of him.

Cont.

129 Cont.

But Carne is turning away, going back to the Crew Car. The Brakeman follows, deadpan -- a hint of amusement in his eyes.

"Jackson" puts another arm around Mitchy. She moves against him, not minding this a bit.

MITCHY
Mmmmm.

She turns in his arms -- the train throws them against the wall.

MITCHY
Ooops.

She giggles and moves toward the berths, lifting a curtain to peek inside.

MITCHY
(suggestively)
I bet you'll feel better if you lie down.

"Jackson" moves up behind her.

OUT 130

INT. HOST CAR - COMPARTMENT 131

Manley pops a champagne cork and pours two glasses that Mo is holding. Mo passes one to Pet, who's passing him a joint. They're on the settee.

PET
So are you breaking up with Alana?

MO
Only for the weekend.

PET
I thought you guys were getting married.

MERRY
(o.s.)
There's Jackson!

She comes INTO SHOT, looking at an old yearbook and holding out her glass for Manley to refill. She wiggles into a space between Mo and Manley.

MERRY
I know most of these guys...
That's the Pres -- I don't believe it!

INSERT - A PHOTOGRAPH OF THEIR PLEDGE CLASS 131-A

About twelve young men. CAMERA MOVES ACROSS, STOPS at...the Kid.

MERRY
(o.s.)
Who's that?

MANLEY
(o.s.)
Nobody.

BACK TO SCENE 131-B

Manley looks as if he'll say more, but changes his mind.

MANLEY
He dropped out.
(looks up)
What?

Pet is signalling him, making a pleading face. Manley takes the joint from Mo, who's studying the yearbook.

MANLEY
(to Merry -- Bogart imitation)
Say, sweetheart...Let's take a walk.

Merry looks at him -- then she gets the picture. They get up and Pet snuggles closer to Mo. Mo gets the picture too and laughs nervously...

MO
Hey...guys...

But Manley and Merry are leaving.

INT. THE SLEEPING CAR - ANGLE WITH "JACKSON" AND MITCHY 132

She sits on the edge of an upper berth, legs dangling, watching "Jackson", who leans on the ladder.

MITCHY
You can make it -- hup! I mean if you've never tried an upper berth...

"Jackson" moves to climb -- there's the SOUND of the Host Car door opening. Mitchy reacts.

Cont.

132 Cont.

MITCHY

Scoot!

To her surprise, "Jackson" scrambles up the ladder. Mitchy pushes it against the berth opposite, as Jackson pulls the curtains.

MITCHY

You old faker...

She giggles. The door from the Host Car opens, and Manley and Merry come into the sleeping car.

MERRY

I don't want to find Jackson. He's with another girl, I know it.

As they pass the berth with the ladder, Manley peeks into it.

MERRY

You and Mitchy, you know, you...

OUT 133-134

INT. THE BERTH 135

Mitchy and "Jackson" sit listening. She has her back to the side wall. He's behind her, facing her. Her eyes roll as...

MERRY

(o.s., moving off, angry)

...Have an understanding. But this is a first for us, you know?

A beat. Mitchy smiles.

MITCHY

Well, this could be a first for us too.

She slides down a little, raising a cute knee. "Jackson" puts his right hand, enclosed in a costume flipper, on her ankle, and moves it up.

MITCHY

(slowly)

Like...we've never really gotten to know each other...could be our last chance...

Cont.

The hand slides down her thigh and she shivers.

MITCHY
Think you could manage without the flipper?

"Jackson" lifts the flipper -- and removes it with his left hand, revealing...an ordinary black hand...which he lays on the swell of her breasts. Mitchy gasps prettily.

MITCHY
Well you know what they say. Cold hands -- warm heart.

Then she looks puzzled. Because the arm pulls away -- with an empty sleeve. She looks down -- at the hand that still lies on her body...with no wrist. She opens her mouth to scream. A white hand shoots out of the "empty" sleeve and slams across her face!

OUT 136-139

EXT. THE TRAIN (RUNBY) 140

INT. THE LOUNGE CAR 141

Alana comes into the rear of the car from dancing in the show car -- and makes her way to the bar. CAMERA PANS WITH her. The car is half full -- and she's half looking around for Mo, since he's not at the senior table. She asks the Porter who's tending bar -- AD-LIB: -- for a club soda or something like that. As he turns away, the swing doors from the casino section are pushed open by the Magician, who comes through...putting on a pair of white gloves. He smiles at Alana, and she smiles back.

ALANA
I enjoyed your show.

MAGICIAN
I remember you. Do you believe in magic?

Alana smiles, shrugs a little.

MAGICIAN
I'll have to convince you.

Cont.

He makes a gesture -- a rose appears in his hand. He releases it and it hangs, suspended in the air. Alana, pleased, turns to the rose.

ALANA
For me? That's great. Do you
do this for all your fans?

MAGICIAN
No, this is my first time, Alana...

Alana stares at the rose in delight. She lifts her hand to touch it, her fingers close on the stem.

MAGICIAN
...after the next show.

Manley comes into the lounge area with Merry in tow. He pushes her gently ahead.

MANLEY
(to Alana)
Mo's waiting for you.

Alana looks around. The Magician has disappeared into a crowd of tall extras all wearing large hats.

OUT 142-144

INT. HOST COMPARTMENT 145

Music on the tape player. Mo and Pet are dancing cheek to cheek. Pet has a mischievous look -- and Mo looks dismayed... when he sees she's unzipping the long fly zipper on her baggy pants and is about to spill out. Mo grabs the zipper.

MO
Will you cut it out?

She twirls away, unzipping again -- and steps out of the pants. Mo dives to pick them up. And finds a pair of panties coming down next to them.

MO
Holy Christ...

145 Cont.

When he turns, holding her clothes, she's wrapped in a Sig Phi banner -- and beginning to unwrap it. Mo grabs Manley's doctor coat and goes after her, like a parent chasing a happy three year old.

MO
Will you put this on?

He's determined. So is she. He gets one arm in a sleeve -- while trying to keep her from taking off his clothes...

INT. CREW CAR 146

The Brakeman sits on the edge of his bunk, taking off his boots, and watching Carne, who's pacing. Still brooding. Carne stops, looks at his watch. A beat -- then.

CARNE
How the hell'd he bust that mirror?
With a hammer?

Carne heads for the door to the rest of the train, as the Brakeman lies back and yawns.

INT. THE SHOW CAR 147

The Magician is crouched on the floor in front of a group of people which includes Manley and the President, a pack of cards spread out on the floor between them.

MAGICIAN
Not only will I find the card for
my disbelieving friend here --
(looks at Manley)
but I will do it without looking
at the cards.

The Magician covers the cards with a sheet of newspaper.

MANLEY
Third grade stuff.

MAGICIAN
Really.

The Magician slides a dagger INTO VIEW, stabs through the newspaper and holds the point of the dagger out toward Manley with a card impaled on it. The crowd around Manley applause.

INT. THE SLEEPING CAR 148

One of Mitchy's shoes lies in the middle of the Pullman section aisle. The curtains of the berth where we last saw her are still closed. We are LOOKING UPTRAIN. Carne comes in from the Host Car and goes to take a look in the restroom -- when he sees the shoe. He comes forward and picks it up. Troubled by it, he turns to look back at the restroom -- the train jolts -- and Mitchy's arm flops out from behind the curtain. Carne turns back and almost bumps into it. He drops the shoe -- then he jerks open the curtain.

CARNE'S P.O.V. - MITCHY 149

Light from the aisle falls on her face. Eyes staring, mouth open slightly, a hemorrhage of blood down her chin. Naked.

ANGLE ON CARNE 150

He knows what he's seeing here: Death. Nonetheless, he lifts the fallen arm, feels its coldness, and finally puts it back against the body. He bends down to retrieve the fallen shoe.

ANOTHER P.O.V. - FROM INSIDE THE BERTH 151

The P.O.V. that looks out through a crack between the curtains of the upper berth opposite Mitchy's. Something in the f.g. moves slightly into frame, moves back out again. We SEE Carne straighten up, stuffing the shoe in his pocket. He closes the curtain on the berth holding Mitchy's body. He stops. Turns. Looks STRAIGHT AT CAMERA and comes to this berth. Again, a movement on the edge of the frame...He jerks the curtain open -- and something SHOOTS TOWARD HIM. He stops it. It's an empty beer bottle. He's still taking in air when something taps him on the shoulder.

ALANA
(o.s.)
Excuse me.

She comes INTO VIEW, starting to pass behind him -- but he blocks her so violently that she starts, looks at his face.

ALANA
(a different tone)
Are you all right?

Carne backs away slightly.

<u>OUT</u> 152

ANGLE WITH ALANA AND CARNE 153

CARNE
No.
(brings Mitchy's shoe out of his pocket)
Can you tell me whose this is?

ALANA
That's Mitchy's -- my girl friend, Michelle.

She reaches for the shoe. He hands it to her.

ALANA
I'll take it.

She moves toward the Host Car. He grabs her.

CARNE
Don't.

He moves past her fast and throws open the restroom door. He looks inside -- then gestures for her to come on.

ALANA
What's going on?

Carne is opening the door to the Host Car.

CARNE
(urgent)
Will you come with me, please?

ALANA
Where did you find it?

CARNE
Please, Miss. Let's go.

INT. HOST COMPARTMENT 154

Pet leans against the door, pouting, wearing the "straightjacket" Mo improvised from Manley's lab coat. Mo is holding her clothes and trying to reason with her.

MO
We're missing the show.

PET
Bor-ing!

SOUND of the Host Car door opening.

Cont.

154 Cont.

MO
Not boring. Fun --

ALANA
(o.s.)
Mitchy? Mo?

Mo and Pet freeze. We hear Alana come up and KNOCK on the compartment door.

ALANA
(o.s.)
Mitchy?

CARNE
(o.s.)
She's right in there with Mo.
Mitchy!

Mo watches with horror as the lock jiggles. But it is locked. He looks at Pet, who smiles wryly.

CARNE
(o.s.)
Will you come with me, Miss.
I have an office...

SOUNDS of their moving off. VOICES fading.

CARNE
(o.s.)
...in the car up ahead. I think
we should go there now...

Mo looks grim as he undoes the "straightjacket" and shoves her clothes at Pet. SOUND of the FAR DOORS opening.

MO
Time to move out.

A subdued Pet starts to get dressed, while Mo cautiously unlocks the door to peek out.

OUT 155

INT. THE CREW CAR 156

The Brakeman is snoring noisily in his bunk as Alana comes in, followed by Carne.

ALANA
(softly)
Mitchy?

Cont.

156 Cont.

The Brakeman doesn't stir. Alana stays near the door, still holding the shoe. Carne reaches for it.

CARNE
Let's go sit down, Miss.

ALANA
No! Wait a minute...
(a beat)
Has something happened to Mitchy?
(a beat)
Oh Jesus! She didn't fall off the train...

Carne takes the shoe.

CARNE
No.
(puts a fatherly hand on her shoulder)
Listen to me, honey. She's dead.

ALANA
I don't believe you.

INT. SHOW CAR - WIDE ANGLE - MAGICIAN ONSTAGE 157

The Magician is standing by a large wooden chair which is on the right of the stage.

MANLEY
Hey, anyone can do this stuff.

MAGICIAN
Okay, rather than argue with you, I'm going to prove that you're right. Excuse me.
(to Merry)
Would you mind joining me up here?
(takes Merry's hand and draws her onto stage)
I'm going to make you into a magician.

INT. SHOW CAR - ANOTHER CORNER 157-A

Mo sits beside Manley.

MO
Where's Alana?

Cont.

157-A Cont.

MANLEY
I haven't seen her.

MO
Bullshit. I want to talk to you.

MANLEY
Sit down. I'm watching the show.

Mo sits down. He glares at Manley who is smiling at him. A beat, then the two burst into laughter.

MO
I didn't get caught, you bastard.

INT. THE SLEEPING CAR 158

The berth where Carne found the body still has its curtains closed. We HEAR Alana fumbling at the door from the Host Car. She comes through. Carne comes in behind her, stops her.

CARNE
There's no use.

He's looking around -- scared of the car...and whoever might be alive in there.

ALANA
You made a mistake.
(moving forward)
It can't be Mitchy. It's somebody else. She's my best friend, I mean...

She draws open the curtain on the berth. A beat -- then the harsh gasp of shock, as Carne moves past her to close the curtain. It's as if she doesn't remember the last five minutes...

ALANA
It's Mitchy. Oh no -- it's Mitchyyyy!

Carne's putting his arms around her as she starts to stumble.

OUT 159

INT. THE SHOW CAR 160

The Magician is sitting in a wooden chair on stage. Merry holds a LARGE SHEET behind him.

Cont.

160 Cont.

MAGICIAN
We're going to try a little mental telepathy. You're going to cover me with a sheet then hold up any number of fingers behind. When I count to three, pull away the sheet and I'll tell you the number you chose.

Merry places the sheet over him.

MANLEY
(o.s.)
Okay, everybody -- here's our chance!

The crowd LAUGHS.

ANGLE IN THE CROWD - MANLEY AND MO 161

MAGICIAN
(o.s.)
Can anybody make him disappear?

Manley grins, his eyes on the stage.

MANLEY
You seen Mitchy?

Mo looks through the crowd.

MO
She's somewhere around.

ANGLE ON THE STAGE 161-A

The Magician raises the sheet and peeks out.

MAGICIAN
Ready?

Merry nods and he lowers it again.

MAGICIAN
Hold your fingers up.

Merry does so.

MERRY
They're up.

She holds up seven fingers.

Cont.

161-A Cont.

MAGICIAN
On the count of three, whip away the cloth. One, two --

MANLEY
(o.s.)
Why don't you stay under there?

MAGICIAN
-- three! Go!

Merry whips away the cloth and the Magician has vanished.

ANOTHER ANGLE 162

We PAN SLOWLY AROUND the room and FIND the Magician standing behind Manley and Mo at the OPPOSITE END of the car. Both of them are bent over as if asleep.

MAGICIAN
Seven.

The crowd swivels around and breaks into APPLAUSE.

OUT 163

CLOSEUP - MANLEY AND MO 164

Manley looks up for a minute and gives a LOUD SNORE. He puts his head back down.

OUT 164-A

INT. THE SLEEPING CAR - ANGLE WITH CARNE AND ALANA 165

Carne has roughly closed two berths to make a place where he and Alana can sit down. She's calmer now, but she looks as weak as a kitten, curled up in the corner of the seat...she's had her head down and she lifts it.

ALANA
Who did that to her?

CARNE
Probably some kid...

As he goes on, she begins to realize...that he doesn't know who did it...and therefore a killer is loose...

CARNE
...messed up on dope and liquor, could of been an accident, you know, they don't know their own strength --

Cont.

ALANA
Somebody -- no, look, I know these guys.

CARNE
(calming her)
Of course -- could be some nut just climbed on the train --

ALANA
I want to get out of here...

CARNE
But I saw her only a half hour ago with a fella who was fallin' down...
(a long pause)
...drunk.

She looks at him -- not understanding that he's just realized he saw "the killer."

CARNE
Sweet Jesus.

OUT 166

INT. THE SHOW CAR 167

The Magician is standing among the crowd in the center of the car. He has a large sheet by his feet.

MAGICIAN
You remember at the end of my first show I...dematerialized my assistant.
(a beat)
In order to do my next show...I have to have her back...So...

He raises the sheet above his head. It is immediately lowered, revealing that the Magician's Assistant has taken his place. She pulls the cloth to one side showing that the Magician has vanished. She looks behind her toward the stage.

ANGLE ON THE STAGE 167-A

The Magician steps through the curtains INTO VIEW. The crowd APPLAUDS with a sprinkling of "Ooochs" and "Ahhhhs".

INT. THE SLEEPING CAR - ANGLE NEAR THE WASHROOM 168

Alana, looking scared to death, stands in the aisle outside the restroom, looking up and down the cars. Carne comes out of the restroom, holding his handkerchief, looking at the smear of red on it. He shows it to her.

ALANA
That's blood.

CARNE
You sure? Is it fresh?

She shakes her head -- she can't tell. He folds the handkerchief.

CARNE
Under the grill -- under the window. Quite a mess...if you look close.

He grabs her. She looks like she's going to be sick.

OUT 169

INT. SHOW CAR - ANGLE WITH MANLEY AND MO 170

The Magician and his Assistant are taking their bows -- to enthusiastic applause. Manley notices Mo is still pretending to be asleep -- he nudges him.

MANLEY
Wake up, buddy -- it's over.

Mo does not respond. Manley shakes him (while the audience still applauds). Manley takes his hand away and Mo tips forward onto one side, hitting his head on the floor. His mask falls aside...revealing a large pool of blood.

MANLEY
(starting to rise)
Whoa! Good one!...Come on.

Mo does not move. Manley bends down to him, laughing nervously. With pre-med skill he feels Mo's neck for a pulse. His face changes. He brings his fingers up...bloody! He touches a fingertip to his tongue -- then jumps up, trying to lift Mo.

MANLEY
Jesus! He's bleeding. Help me!

VOICE FROM CROWD
(o.s.)
Enough, man.

Cont.

SECOND VOICE
(o.s.)
Knock it off, Manley. It's his turn.

APPLAUSE grows for the Magician, people try to drown this "heckling" from Manley.

MANLEY
Shut up! Shut up! This is real.

VOICE
(o.s.)
Phase it out, ya bums!

Everybody's laughing -- or hissing. The Magician and his Assistant have gone backstage...and Manley is taking Mo in a fireman's carry through a crowd that sees this as a joke. And applauds Manley's exit through to the Lounge Car.

EXT. THE TRAIN (RUNBY) 171

OUT 172

INT. THE LOUNGE 173

A half dozen people look up, or stand up and look bewildered as Manley comes through carrying Mo. He's desperate.

MANLEY
Help me! Somebody please help me!

They don't know how to react -- between the terrible sound of his voice...and the LAUGHTER that drifts back from the Show Car.

MANLEY
(loudest)
Alana!

He continues to the door of the sleeper. A Boy gets up and helps Manley open the door.

MANLEY
(yelling back)
He's bleeding you bastards!

OUT 174

INT. SLEEPER CAR 175

Alana and Carne move forward from the front of the car toward the berths as they hear Manley yelling.

MANLEY
(o.s.)
Where are you, goddamn it? Help me!

He comes around the corner, carrying Mo -- and sees them coming up to meet him. Hysteria turns to a kind of frantic energy.

ALANA
Mo.

Manley pushes past her to lay Mo on a berth. He babbles, doing "medic" sort of things in a fast, haywire manner -- opening Mo's jacket, pushing back his eyelids, listening to his chest.

MANLEY
(more or less to Alana)
Christ I shouldn't have moved him, should I? Hey -- hey -- Mo! Alana c'mere, listen to his chest, it could be his heart, it happens...

Carne's pulling him away gently.

CARNE
There's nothing you can do.

MANLEY
Damn it, I'm a doctor.

Alana lets out an awful moaning SOUND. As Carne moves Manley away from the berth we SEE the bloody knife point that sticks out of the front of Mo's shirt. We hear SCREAMS and Carne lets go of Manley and moves to drive back the Kids who are coming around the corner. A Porter is pushing through and Carne (o.s.) yells at him.

CARNE
(o.s.)
Get 'em out of here. Move 'em! Get 'em all down there together. And close the bar.

<u>OUT</u> 176-181

INT. SLEEPER CAR - ANGLE ON ALANA AND MANLEY 182

He's holding onto the side of a curtained berth. HUBBUB O.S. as Carne and the Porter drive the Kids back. Manley looks at Alana, who's clinging to him like a scared child.

MANLEY
Where's Mitchy? Where the hell is she?
(looking for Mama)
Where'd she go?

ALANA
She's dead, Manley.

MANLEY
What are you talking about?

ALANA
She's dead -- and I want to get out of here...!

Manley looks around and sees the signal cord. He grabs it angrily and pulls. Carne rushes up to stop him. But it's too late.

CARNE
Brace yourselves! We're gonna lock up!

Everybody grabs something and hangs on. For a frozen moment nothing happens. For another frozen moment nothing happens. Manley is still hanging onto the cord, still pulling it.

ANGLE ON CARNE 183

The realization comes over him that they are not going to stop ...that for some reason, the engine is not responding to the signal. With increasing apprehension he grabs for his watch. One look is all he needs. Not only should they have stopped for the emergency signal...they should be slowing down for the siding and the freight. Carne bursts out of the crowd, heading as fast as he can to the front of the train. The others watch him, open-mouthed.

OUT 184

EXT. THE TRAIN (RUNBY) 185

Full steam ahead! With smoke pouring from the stack, the mighty engine steams TOWARD CAMERA, looming larger and larger. Battleship-big, it turns slightly to ANGLE PAST CAMERA, driving wheels churning on the shining rails.

INT. THE CREW CAR 186

Carne bursts into the rear of the car and runs for the front end. We SEE the Brakeman asleep on his bunk, but he is no longer snoring.

CARNE

Siding!!

The Brakeman doesn't move. Could he be dead? Carne doesn't slow down to find out.

EXT. ON THE TENDER - MOVING SHOT 187

Carne comes out of the front end of the Crew Car, fights his way across the hitch and along the catwalk on the tender.

CARNE
(screaming)
Signal!! Signal!!

He slips on the damp iron and almost falls in his hurry to get to the cab of the engine.

CARNE'S P.O.V. - INTO THE CAB 188

Carne can see only partially into the cab. But up ahead on the track, caught in the powerful reaching beam of the big headlight is a switch indicator and a light that is orange. And beyond that is the real danger: The switch itself and the siding...shining in the night, a red light way up at the end.

INT. THE ENGINE CAB WITH CARNE 189

Carne leaps into the cab and looks around. The cab is empty! The Engineer and the Fireman are just...gone! Carne dives for the controls. He kicks off the throttle and pulls back on the brake handle.

INSERT - THE ENGINE WHEELS 190

The huge driving wheels stop and grab the wet steel...sliding ...sliding...locked up and sliding.

INT. THE SHOW CAR 191

The shock of the brakes hits the whole train. People jostle and fall, some of them shrieking with alarm. The Band falls apart. The Drummer's kit scatters on the floor.

ANGLE BACKSTAGE 192

The Magician is preparing a trick involving many swords. They begin to leap out at him as the train decelerates.

INT. THE ENGINE CAB WITH CARNE 193

Carne is still at the brakes, pulling back on the handle with all of his strength, terrified at what he sees. The Brakeman appears in the cab beside him, suddenly awake. He, too, sees an impending catastrophe.

BRAKEMAN
We can't slide into the switch!
We'll derail!!! Let 'um roll!

Desperately Carne releases the brakes, holds the throttle closed and lets off steam.

INSERT - THE ENGINE WHEELS 194

The wheels respond, turning once or twice in a crazy, balancin kind of spin, then gripping the track slowly. And just in time. The switch appears IN SHOT and slides on through.

INT. THE ENGINE CAB 195

Carne watches for the engine to clear the switch, then throws the throttle into reverse and pulls the sand chain. In the b.g. SEEN THROUGH the engine cab, the red lights loom large on line. They seem to have made it onto the siding.

CARNE
Brakes! Now! Easy...

The Brakeman jumps for the handle.

EXT. THE TRAIN (FROM TRACKSIDE) 196

The engine is slowing down. The last of the cars is snaking onto the siding. As the brakes grab, the train kinks up with a thunderous roar of metal finding metal.

INT. THE SLEEPING CAR 197

People are running and falling everywhere. The crowd absorbs Alana and Manley. The Porters are trying to restore order. Manley and Alana are swept toward the back of the car.

INSERT - THE ENGINE WHEELS 198

The wheels are sliding forward...but turning slowly backward. Sand and steam fly in all directions. The sound is GRATING and LOUD...like grinding teeth.

INT. THE ENGINE CAB 199

Carne and the Brakeman are still not sure they are going to make it. But they can do nothing more than watch until the inertia of the train is balanced by the backward thrusting wheels.

Cont.

199 Cont.

CARNE
Stop! Damn you! Stop!!

SEEN PAST Carne, the engine reaches the end of the siding and starts curving back toward the closed switch and the main line.

BRAKEMAN
No! Jesus! We'll be sitting there like a cow if...

Carne pours on the steam...driving the wheels in reverse.

EXT. THE ENGINE - LOW ANGLE 200

The engine finally slides to a stop...the wheels inches from the closed switch...the cow-catcher sticking out dangerously close to the sweep of the main track. We hear a distant WHISTLE BLOW...and SEE away up the main line the approaching headlight of the other train heading straight for us.

OUT 201

EXT. FREIGHT TRAIN 202

It ROARS past only a few feet from the engine of the excursion train.

INT. THE ENGINE CAB 203

Carne looks at the Brakeman and heaves a sigh of relief. A beat -- then the fact of the missing crew hits him. He looks wildly around the cab. The freight CARS still RUMBLE PAST. Carne picks up the Engineer's cap, lying discarded in the corner. The Brakeman comes up, carrying the fireman's shovel.

CARNE
Shovels?

BRAKEMAN
(shouting)
What happened up here?

CARNE
I don't know.

He picks up a crowbar and hands it to the Brakeman. He picks up...anything -- an iron bar, a hammer...

CARNE
Don't move through the train without this.

The Brakeman nervously moves toward the gauges, to shut down the train, as Carne heads for the tender catwalk.

OUT 204-210

EXT. THE TRAIN - ANGLE ON THE SIDING 211

Kids are piling off the train -- into darkness and cold; there's snow in the icy wind, snow on the ground. A Porter with a FLASHLIGHT directs traffic in its natural flow -- that is along the side of the train.

CARNE
(o.s.)
Stay by the cars. Never mind your coats, just get off please. Everybody. We're clearing the train.

Girls are crying. Kids pile off in coats, tablecloths, whatever they can scavenge against the cold. Masked faces peer into the night.

INT. THE LOUNGE CAR 212

As the last kids struggle out, called out AD-LIB by the Porter outside, Carne is talking to the other two Porters.

CARNE
Get yourselves a couple of fireaxes -- and search every damned inch of these cars. He could be anywheres. And he's lethal. Stick together. He could be anywhere on this train.

The Porters aren't in a hurry to move off.

CARNE
And don't try to be heroes -- if you think you hear a rat fart, you come hollerin' for help.

The Porters look at each other and head up the train, while Carne follows the kids out.

INT. SLEEPING CAR 212-A

We are LOOKING TOWARD the back of the train, THROUGH the greasy window of the sleeping car. PAST the curtained berths where the bodies presumably lie. The blue NIGHTLIGHTS are the only illumination. Silence. A flashlight beam appears at the far end of the Berth section. The two Porters come round the corner. Their flashlight strikes the window, blinding us with the glare.

EXT. THE TRAIN - ANGLE ON THE SIDING 213

Manley and Alana stand among the kids huddling beside the cars. The Pres and Carne are moving along the line -- Carne shines his flashlight over faces as the Pres checks off names on a list...

Cont.

PRES
Wickman...Card...

CARNE
(loud)
Take off your masks! I want to know who's who.

VOICE
(o.s.)
Tell us what's going on!

CARNE
I will -- but right now I'm telling you to stay with your dates...

He continues as they pass Manley and Alana and the Pres nods in recognition.

CARNE
...Stay by your friends, and speak up if you think somebody's missing --

PRES
(overlapping)
Hartner...Lanko...Chase...

CAMERA STAYS ON Manley and Alana, watching Carne and the Pres move away.

MERRY'S VOICE
(o.s.)
Jackson? JACKSON?

PET'S VOICE
(o.s.; loudest; a wail)
Omigod hasn't anybody seen Ed?

Bill Chase, a fullback, comes up to Manley.

BILL
Hey asshole...
(grabs Manley's jacket)
If this turns out to be another one of your stunts --

CARNE
(calling back)
Pipe down...

Bill moves away from Manley. Voices are rising.

MERRY'S VOICE
(o.s.)
Where's Jackson?

Manley turns slowly and looks at Alana.

INT. HOST CAR 214

LOOKING PAST the compartments TOWARD the host lounge and the back of the train. A compartment door opens and the two PORTERS come out with their flashlights -- one shines his light at the corridor ceiling fixture.

PORTER
Christ -- half the lights are gone.

The other Porter moves past him with a key to open the next compartment. As they are about to enter, the first Porter swings his light up the hall -- and yells when he sees a naked body on the floor. When he steadies the light...he sees it's an inflated dummy.

PORTER
(furious)
That's their sense of humor -- it's one of them little mothers, you'll see.

They go on into the compartment, and we hear them banging around. CAMERA STAYS ON the corridor. ON the pale square of light from the nightlight shining through the door vent of the compartment nearest the lounge.

OUT 215-217

EXT. BESIDE THE TRAIN - ANGLE ON MANLEY AND ALANA 218

Alana is looking off into space.

ALANA
(softly)
It's him.

MANLEY
What?
(a beat)
Aren't you freezing? I am. Jesus.

Cont.

MANLEY (Cont.)
(a beat)
How come it's just all my best friends in the fucking world is all, oh man I can't believe Jackson and Ed...Oh no way --

ALANA
Of course.
(grabs him)
What did we all have in common, Manley? The guys -- and Mitchy and me? We hurt him, Manley --

MANLEY
(a beat; then)
Oh no nobody'd do something like this not for a goddamn prank --

He stops. Seeing she's absolutely certain.

ALANA
He was sick, Manley. He was a sick boy and we --

MANLEY
How do you know?

ALANA
Because I went to the hospital to see him just after -- and I talked to his doctor. They wouldn't let me see him.
(a beat)
He'd killed somebody before... It was an accident...Maybe.

MANLEY
(a pause)
Oh shit.
(another pause)
Then we're next, aren't we?
(a beat)
C'mon.

He ducks under the train -- and pulls her with him. And they disappear from sight.

OUT 219-220

ANGLE ON VESTIBULE BETWEEN CREW AND HOST CARS 221

In the f.g. we see the expanding iron lattice gate between the host and crew cars -- we're looking uptrain. Snow blows

between the cars behind the gate. This connection doesn't have a bellows. We hear o.s. in the distance voices rising to mutinous levels.

CARNE
(o.s.)
I'll tell you -- so shut up and listen. Two. Maybe three -- of your classmates have been attacked.

Manley appears -- scrambling up onto the train through the space between the cars while:

HYSTERICAL VOICE
(o.s.)
They're dead!

He leans back to help Alana get up. She looks confused and reluctant.

MANLEY
I'm trying to save your life for chrissake.

CARNE
(o.s.)
Two are dead that we know of.

ANGLE ON DOOR TO HOST CAR 221-A

Alana slips through the iron gate after Manley. A flashlight plays on the window of the vestibule, and they slip into the shadow until the flashlight moves off.

CARNE
(o.s.)
That's why I want you together. That's why we're searching the train right now. Something got loose on that train...

Manley moves forward, puts his hand on the host car door handle

MANLEY
Here goes nothing.

He pushes -- and it swings loose. Broken. He pushes open the door, gesturing for Alana to follow, to hurry.

EXT. BY THE TRAIN 222

Scared kids are huddled under the windows, watching as the Porters come up -- empty-handed. Carne turns to the kids.

Cont.

CARNE
Now listen to me -- I don't want to get back on that train --

GIRL'S VOICE
(o.s.)
I'm staying here, right here --

CARNE
(cutting through)
-- Nobody does. But we got no choice. Nobody's gonna make it if we stay here --

BOY'S VOICE
(o.s.)
Bullshit. We can walk. We'll stay together --

CARNE
There's no roads up here --

ANOTHER BOY'S VOICE
(o.s.)
We'll follow the tracks...

CARNE
You'll die. At this temperature, you'll die. Forty miles to a crossing, seventy-five to a town. We'll put you all in one car --

GIRL'S VOICE
(o.s.)
With a killer --

BOY'S VOICE
(o.s.)
I'm not getting on that fucking train.

OUT 223-224

INT. HOST COMPARTMENT 225

Manley is opening the door nearest the engine -- and shoves Alana inside. He comes in and slams the door. The lock breaks.

ALANA
He could be in here -- any place -- Manley, who is it?

Cont.

225 Cont.

Manley kicks the lock and jams it.

MANLEY
That creep -- that fucking animal.
(runs to the "back" door; locks that)
He can't do this to me.

He moves from window to window, pulling down blinds -- moving back toward Alana.

MANLEY
'If you can keep your head while all about you...
(scared shitless; but too arrogant to admit it)
...are losing theirs and blaming it on you -- '

She grabs him, stops him.

ALANA
We are gonna die unless we get help. But I don't know who to trust now...
(slowly)
I don't even trust you.

He pushes her away and looks around the compartment -- a smartass look on his face. He grabs the old yearbook. Flips through it, brings it back to show her the Pledge photo:

MANLEY
Don't you recognize him? Oh, you're slow...
(leafing through pages; stops)
There we are. Presto...

INSERT - A LARGE PICTURE OF THE KID 225-A

dressed in tails, white gloves, top hat -- pulling a rabbit out of the hat! Over the caption: "Frosh Wows Wizards' Circle -- Kudos for Kenny in Varsity Show."

MANLEY
(o.s.)
Change-o. It's the same little shit. Good old Kenny Hampson.

BACK TO SCENE 225-B

Alana grabs the book, staring at the picture.

MANLEY
(shaky)
I knew I never liked magic...
(a beat)
We'll sit tight. And when the train stops -- we'll play a trick on old Kenny.

ALANA
The magician...
(a beat)
The train has stopped, Manley.

MANLEY
Well they'd better start again. This is gonna drive me crazy, waiting like this --

ALANA
He's back there in the middle of all our friends --

MANLEY
Let's hope so, huh?

ALANA
He could attack anybody -- Jesus, he could go off like a bomb. We've got to warn somebody. We can't just stay here while --

MANLEY
I'm not moving. Look, let's think this out --

She goes to the door.

ALANA
There isn't time -- we're responsible, Manley. You and me.

MANLEY
Every man for himself.

She looks at him with loathing -- then quickly unlocks the door, opens it, starts out -- Manley moves to stop her.

INT. HOST CAR CORRIDOR 226

Alana comes out of the compartment. We're looking uptrain.

MANLEY
Alana -- don't!

She turns -- and screams. A figure is coming down the corridor toward her from uptrain. Manley slams the door shut. She pounds on it:

ALANA
Manley -- please!

INT. HOST COMPARTMENT 226-A

We can HEAR Alana POUNDING on the door -- as Manley slams the lock closed, totally panicked. Then the SOUND of feet running past.

INT. HOST LOUNGE 226-B

Alana is frantically trying to open the door to downtrain.

BRAKEMAN
Hey -- you there!

She turns. He's standing at the end of the corridor -- holding his crowbar.

BRAKEMAN
Go back outside, Miss...

He retreats uptrain -- to her relief.

BRAKEMAN
Please.

EXT. THE TRAIN - ANGLE NEAR THE LOUNGE CAR 227

Slowly -- shooed along by the Pres and the two Porters -- the kids are getting back on the train. Alana comes up to the kids entering by the steps at the front of the lounge car -- looking for Carne. People ignore her or shake their heads.

PRES
You guys are Sigma Phis, remember. We're gonna look out for each other. We're gonna protect each other.

Alana comes up to two couples, who are moving to get on.

ALANA
I have to find the conductor -- please.

Cont.

They brush past her. CAMERA FOLLOWS her.

GIRL'S VOICE
(o.s.)
It's the conductor -- I mean where was he all that time...

BOY'S VOICE
(o.s.)
Okay. It could be a girl. In theory.

Alana looks increasingly desperate.

ALANA
(to anybody)
Where's the conductor?

INT. HOST COMPARTMENT 228

Manley is sitting on the settee. In the silence of the deserted train. Paranoia is growing in him. He gets up and begins to search the compartment: the two johns. The closets. He pulls down the closed berth -- and closes it again. He turns slowly -- aware of a space he'd forgotten. The area over the johns. Big enough for concealment. He grabs something -- a stick, anything. Pokes into that shadowy space. Finally he sits down again on the settee.

MANLEY'S P.O.V. 229

From where he sits he can look straight through the compartment to its mirror image on the opposite wall. CAMERA PANS SLOWLY FROM one side TO the other. Then PANS DOWN SLIGHTLY so that we see it square. Then PANS DOWN A LITTLE MORE -- TO FIX ON a shadow area we never noticed before. It's the space under the seat over there. Completely in shadow, it could be shallow or deep. It could be big enough for a man. CAMERA MOVES IN SLIGHTLY and we can see...something. Something is under there.

LOW REVERSE SHOT - MANLEY 230

He sits there frozen. Then slowly he gets up. He's about to step forward...a HAND shoots out of the darkness under the settee where he'd been sitting and grabs his ankle. Manley pitches forward onto his knees, screaming. A FIGURE starts to emerge from under the settee behind him. Manley kicks violently and manages to free his foot, if not his shoe. He scrambles forward on his hands and knees, scrambling TOWARD the CAMERA -- then moves to one side, rising, going for the locked door on this side...and discovering that this is the door he jammed. He POUNDS at it ineffectually for a moment, then sinks to the floor, pulling into the corner between the door and the closet. The FIGURE in the b.g. rises and moves forward.

CLOSE ON MANLEY 231

hurt from his fall and scared to death. Listening to the killer coming up behind him. Over his shoulder we see something come INTO FRAME. A beat. Then a hand falls on his shoulder. A slender feminine hand, with a familiar ring... behind that a glimpse of stocking...Manley is too scared to move for a moment, to look. Then he looks sideways -- sees the hand, the ring.

MANLEY
(can't believe it)
Mitchy?

Manley stares at the hand -- uncomprehending...and then his expression changes to one of horror.

MANLEY
Oh jeeesus...
(slowly looks away from hand; voice rising)
Christ!
(slumps; after a beat)
It's a joke.

She laughs o.s.

MANLEY
(can't laugh ...yet)
Goddamn practical joke...

A long pause as he gulps in air -- then he starts to rise, to shove the hand away:

MANLEY
You bastards!

And it grabs him by the hair of his head, and pulls him right up off the floor. We see his neck stretch out. We see a scalpel flash as he starts to scream.

OUT 232-233-A

CUT TO:

INT. THE CREW CAR 234

Carne stands near the cubby, talking to three unhappy Porters.

Cont.

CARNE
'Course they're scared of you -- and me too. Only people they trust is each other -- which is why we got to stay in that car. One of those kids is a psycho.

PORTER
What about that magician fella? And that drummer's on pills, I know it.

CARNE
Believe me. It's one of their own.
(a beat;
looks at them)
And I hope to hell he got away.

They stare at him as he looks at his watch and puts it away.

CARNE
It's one reason I cleared the train.
(a beat)
If he's out there he'll freeze to death pretty soon...
(heads for phone
to engine cab)
Let's get out of here.

INT. HOST CAR 235

Alana comes in with the Pres -- heading for the crew car. The Pres looks miserable -- and scared. As they come into the lounge, he tries to stop her.

PRES
Let's go back, they'll be coming back -- Alana!

As she pushes past him, he follows her. She stops at the door of the host compartment and KNOCKS.

ALANA
Manley. It's all right. I'm with the Pres.

The TRAIN SHUDDERS. Going to move in a minute.

ALANA
Oh Christ...

She hurries on. The Pres follows her past the compartments to the doors in the back. We HEAR the doors open, close. CAMERA HOLDS ON the corridor. The door to the host compartment begins to open.

INT. CREW CAR 236

The train gives a backward jolt. Carne is on the phone to the engine cab as Alana and the Pres come up to the cubicle.

CARNE
(into phone)
Yeah, I know, well whatever speed --
(stops; seeing the Pres come up; to the Pres)
You ever shovelled coal?

ALANA
(desperate)
He's on the train.

Carne isn't listening to her. He's listening to the Brakeman.

CARNE
(into phone)
There's this kid I can send up -- okay...No, I don't blame you. Tie her down then.

He hangs up the phone. The TRAIN BEGINS TO MOVE.

CARNE
(to Pres)
Why isn't she lyin' down somewheres? You know what she's been through?

ALANA
(cutting in)
The magician. He's the magician.

A pause as they all stare at her.

ALANA
I'll show you.

INT. HOST CAR COMPARTMENT 237

Carne opens the door -- takes a look inside, and says to the others:

237 Cont.

CARNE
Keep her outside.

The door has opened on darkness -- and it's a shambles. And empty, he finds, when he turns on the light. Broken champagne bottles. Trashed Sig Phi gear. The torn pages of the yearbook.

ALANA
Oh. No.

Carne comes in. Alana stays at the door, the Porters and the Pres behind her. Carne looks around, looks in the tiny bathrooms. Alana comes in slowly. Her eyes are focused on the closed-up Pullman berth. Is that...blood? Carne sees it too and moves toward it, kicking stuff out of the way. When he turns the handle, the berth violently falls open. Manley. His dead weight rolls out of the berth onto Carne, literally tumbling the conductor to the floor. Alana jumps back and screams. Carne starts to rise. The train lurches -- and Manley's severed head rolls out of the berth.

EXT. THE TRAIN (RUNBY) 238

INT. SHOW CAR - ANGLE BACKSTAGE 239

The Magician is picking up the set of swords spilled by the train's unexpected stop -- and he pauses, seeing his Assistant's vinyl coat flung over a prop. He touches it -- it's wet -- flecked with ice. The Assistant comes out of the small toilet in the corner, still in her working costume -- but drying her hair with a towel.

ASSISTANT
My feet are numb --

MAGICIAN
(sharply)
You said you'd stay in the car.

ASSISTANT
They made me get off -- they hadda search here.

She notices he's holding one of the swords -- that others lie on the floor.

ASSISTANT
(guilty)
I'm sorry -- something missing?

Cont.

239 Cont.

He just looks at her. She puts down the towel, grabs her raincoat and shakes it.

ASSISTANT
Geez I was scared out there.
(hangs it on prop; turning away from him)
I couldn't find you --
(turns back; takes sword from him)
-- and I'm thinking this wacko's gonna jump out at me any minute.
(waves sword)
I should of taken one of these...

INT. THE SHOW CAR - ANGLE ON THE DANCE FLOOR 240

Carne, the Pres, and a Porter quietly open the door from the lounge car -- and signalling for silence, beckon the dozen or so kids sitting against the walls to leave. Carne moves into the car, going to collect a terrified girl who stands frozen by the sight of the fireaxe in his hand.

CARNE
(coming up; a whisper)
You can move real quiet now can't you, darlin'.

She scuttles away. Just two more to go -- when the Assistant comes out through the curtains.

ASSISTANT
(normal; it sounds loud)
Hey what's going on?

CARNE
(normal voice)
We got the coffeemaker workin' now, Miss...

He beckons to her. She comes close.

CARNE
(very soft)
Where is he?

She doesn't answer for a moment. Her eyes widen.

Cont.

ASSISTANT
(very soft)
He's right back there!

Carne gestures for her to follow him out -- but instead she takes a couple of steps backwards toward the stage.

ASSISTANT
(loud; bright)
Hey, Ken! They made coffee! I'll bring you a cup -- okay?

Then she's moving like the wind with Carne toward the exit.

INT. BACK OF THE LOUNGE CAR 241

The Assistant and Carne come into a silent crowd of kids. Carne locks the door behind her. Voices rise AD-LIB -- the magician! It's the magician.

CARNE
Is he your boyfriend? Your husband?

She slowly shakes her head.

ASSISTANT
Listen, he's...I don't believe this...
(a pause)
Oh Jesus...

CARNE
How long have you worked for him, Miss?

She's shaking. Somebody helps her sit down.

ASSISTANT
A week. Last guy I worked for borrowed two hundred bucks from me and went to Vegas -- without me.
(a pause)
Shit. I <u>hate</u> magic.

She starts to cry. Some girls help her up and move her toward the restrooms. Somebody else gives her a wrap -- because she's still in her scanty costume. Carne sags by the door -- sorry, relieved. And not about to move.

INT. HOST CAR - FRONT COMPARTMENT (SAME AS BEFORE - NOT DRESSED) 242

A Porter is checking it out, as Alana waits in the doorway.

PORTER
Nobody's been in here for a couple of years --

He pulls out a lower berth, then an upper, where he finds pillows and a blanket on the bare mattress.

PORTER
-- little dusty but clean if you don't mind no sheets or cases -- I could get some --

He notices her look of alarm.

PORTER
(second thoughts)
Okay -- okay. I'm not leavin' this car.
(shows her his fire axe)
I'll be right out here. And we'll leave this door open too.

He fixes the door and moves away, as Alana adjusts the pillows A Beat. Then she gets up and closes the blinds and lies down again. A coat hanger rattles on the berth. She gets up and fixes it so it won't. She turns on all the lights. She lies down again. Wide-eyed. Exhausted. Her eyes begin to close.

INT. BACK OF THE LOUNGE CAR 243

turned ugly. A shouting match between Carne and Frat Boys. Some are drunk. Some are doped. Some are already hungover.

VOICE
Mo was a damned friend of mine!

VOICE
He killed our brothers!

THIRD VOICE (BILL)
We'll handle that fool -- move off!

CARNE
(great authority)
What'd you say, boy? Say that again. And shut up the rest of you.

Cont.

Bill Chase, the fullback, pushes through.

BILL
I said move off, sir.
(gestures toward show car)
He killed a couple of ours.

CARNE
You aim to kill him?
(a pause; then)
Afore you go -- take a look at the bodies of your friends.
(hands the guy the axe; to Bill and friends)
I figure you got one shot at it. I watched five Chicago policemen try to pull a psycho out of a train one time. They all got grievously hurt.
(smiles a little; to Bill)
You look like you play football, so you know about gettin' injured. Well they got hurt worse. One of 'em lost an eye.
(a pause)
Worth it son?

Bill returns the axe and Carne nods.

CARNE
(a pause)
You don't look like a killer to me.
(to all)
He can't do any harm to anybody but himself back there.

Bill moves away -- and the others are silent.

DRUNKEN VOICE
(o.s.)
What about the roof? I seen it in a movie, he could go out a window and along the roof of the train --

CARNE
Bullshit. Teevee bullshit. That wind's blowin' something fierce not to mention the ice.

The Pres moves forward. Troubled.

PRES
Yes but...guys do it. Stuntmen.
Just like stuntmen can take on
a whole bunch of cops too...

For the first time there's a flicker of doubt in Carne's eyes. A girl starts to SCREAM...

INT. HOST CAR LOUNGE 244

The Porter sits by a lamp, holding a newspaper. Alana comes into the lounge from the corridor.

ALANA
I'm sorry but I can't sleep,
I'm just going to...

She moves toward a chair. And stops. Looks at the Porter. She goes over to him and shakes him -- and he falls forward. A sword sticking out of his back. Alana opens her mouth to scream.

CUT TO:

INT. SHOW CAR 245

Carne, Bill Chase, the Porters move cautiously across the empty floor, carrying axes, chair legs.

CARNE
Hey Ken -- come out here. I
want to talk to you.

No answer. A beat. The kids start to fan out across the floor

CARNE
I got to turn the heat off back
here -- you want to come up in
the lounge?
(pause)
I want to turn the lights off
too.

No answer. Carne looks at Bill, and gestures for him to follow.

INT. BACKSTAGE AREA 246

Carne comes in -- with Bill and others behind. The place is full of magic equipment. Props for the show. Carne opens the door of the small toilet -- very carefully. Empty.

Cont.

CARNE
Hey -- Ken...Where are you, son?

The Pres moves a flat lying against the back door of the car. And cold air streams in. It's wide open. They start to swarm out on the platform.

CARNE
Be careful. Christ almighty!

INT. HOST CAR - FRONT COMPARTMENT - ANGLE ON DOOR 247

Darkness inside. A pale square of light through the low grill in the door. A beat. Then a shadow moves across the grill -- a hand rattles the latch. The shadow moves on. A beat. The shadow returns.

KENNY
Hello, Alana.

Something's happening to the lock. A slithery sound. Then we hear it click and the door begins to open. A figure comes through the doorway. A silhouette against the light.

KENNY
Aren't you going to take your clothes off first?

REVERSE SHOT 248

On the far corner of the lower berth, where a form is huddled in the shadow. We see the sleeve of Alana's dress as she holds her hands over her face.

KENNY
I don't feel shy. After all... this isn't my first time.

ALANA'S P.O.V. 249

As the door begins to swing closed behind the form of the killer. He's coming toward the bed. Something glitters in his hand.

KENNY
Alana...

He raises his hand. And the toilet door behind him flies open. And there is Alana -- raising the sword in both hands, flying forward, driving it into him. With an awful yell he falls.

REALLY ALANA'S P.O.V. 250

The body of the killer lies slumped on the floor, with the sword sticking out of it -- and the light from the toilet falls across the berth...revealing the dummy she set up there, made from pillows, an old blanket, and her jacket. CAMERA PULLS BACK as Alana backs out of the room.

INT. HOST CAR CORRIDOR 251

Alana stands there for a moment, having to hold onto the sides of the corridor to keep from falling down. Then she comes toward us, heading for the back of the train...and as she comes abreast of the other door of the compartment...a bloody arm shoots out to grab her. It misses. She whirls and runs away from us up the corridor, past the compartments, toward the front of the train as the killer pursues.

ANGLE BETWEEN CREW AND HOST CARS 252

LOOKING BACK. We can see through the glass door into the host car as Alana runs up to this door, hauls on the handle, and pulls it open to slip through. The host car door starts to close behind her -- but the killer grabs it as Alana shoves through the flexible iron gate between the cars.

INT. CREW CAR 253

Alana slams through the door, then tries to close it -- but the tongue of the latch stops it -- just as the killer throws his weight against it. She eases the handle to slip the latch -- but the killer shoves harder...she lets go of it and turns to run.

ANGLE FROM INSIDE THE CUBBY 254

Alana runs up to the cubby -- it's empty, lit up by a propane lamp suspended from wires. There's a desk with a chair, Carne's paraphernalia...and on the edge of the desk a letter spike. Alana moves around toward the door.

ANGLE AT THE DOOR DOWNTRAIN 255

CLOSE ON the killer's hands, shoving the iron latch home. Hooking up a heavy chain.

ANGLE AT CUBBY DOOR ON ALANA 256

ON the uptrain side of the cubby. A padlock hangs open in part of the latch. Alana yanks the door open and reacts to:

ANGLE ON THE KILLER 257

Throwing himself against the other side of the cubby wire like a terrible insect swarming against a screen, his mask more grotesque as it presses against the wire.

CLOSE ON ALANA 258

pulling the door closed behind her, and turning to grab the letter spike -- and it's gone. She looks up, terrified. CAMERA PULLS BACK and we're looking at her THROUGH...the screen where the killer clung...but he's not there. CAMERA MOVES AROUND the outside of her "cage" as she looks around.

HER P.O.V. 259

He could be anywhere, out there. The swaying propane lamp in the cubby casts shadows from crates and equipment that leap and shiver against the walls.

ANGLE ON ALANA 260

frantic, sobbing for breath, at the cubby door.

CLOSE ON HER FINGERS 261

working through the wire, getting cut -- as she tries to snap the padlock. She succeeds and draws back her fingers.

ANGLE ON THE CUBBY FROM OUTSIDE 262

Alana is a brightly lighted target in the cubby -- surrounded by a sea of moving shadows. She backs into a corner, looking around the crew car.

ANGLE INSIDE THE CUBBY 263

Alana huddles in a corner formed by the side wall of the train and a portion of the cubby screen covered with a travel poster -- A sharp crowbar jabs right through the paper near her head. And jabs through again and again as she ducks forward...

ANGLE ON THE KILLER 263-A

who runs the crowbar along the cage and systematically knocks out remaining three lights. In shadow, he turns at the end of crew car and looks at Alana who is lit by the only remaining light, the one above her cage.

ALANA

Kenny?

KILLER

Hello, Alana.

Killer slowly, methodically moves toward the caged Alana.

ALANA

Kenny.

Cont.

KILLER
It's different this time, isn't it Alana? I can see you, but you can't see me...where are all your friends, Alana...I don't hear them laughing.

The Killer begins to pry open the lock on the cage door.

ALANA'S P.O.V. 264

The letter spike is lying on its side under the desk, rolling slightly --

ANOTHER P.O.V. 265

As Alana lunges forward for the spike, while behind her the Killer is attacking the padlock with his crowbar.

INSERT 266

The letter spike in the shadows -- her hand reaching toward it. The train lurches and it rolls away into darkness.

INSERT 267

The crowbar tears the lock off the door.

ANOTHER P.O.V. 268

Alana scrambles upright as the Killer opens the door and moves toward her. She grabs -- the propane lamp, pulls it free of its wires and shade, and aims it like a flamethrower at the Killer's mask -- which catches fire. As he screams, tearing at the burning mask, she shoves past him and out the cubby door

FULL SHOT 269

Alana running toward the door downtrain. She trips and falls. Really hurts herself. But she makes herself get up -- because the Killer is still coming on, out of the cubby behind her.

ANGLE ON THE KILLER 270

The weird ruin of the half-burned mask -- a face out of a nightmare. Moving forward.

ANGLE ON ALANA 271

sobbing as she pulls at the chain of the door, trying to get it off while she hauls at the latch. She hauls the door open ...the Killer is right on top of her, flinging the door open as she runs forward -- bang into the closed iron gate.

ANGLE ON VESTIBULE - LOOKING UPTRAIN 272

The Killer grabs her as she tries to turn to open the gate. She knees him in the groin and he stumbles sideways. She throws herself backwards against the crew car door, sweeping the Killer toward the open gap between the cars. He teeters in the space, grabbing for a handhold. The train jolts -- the cars close up. A scream and an awful sound of breaking bone. The cars draw apart again and his body pitches into the gap.

ANGLE ON ALANA 273

Finally she lets the door behind her push her forward. She looks down into the gap at the rails rushing by. It's empty. He's gone. She looks away. Lifts her hands. They're beginning to bleed. She's staring at them as Carne and the others rush out of the host car toward her.

ALANA
(breaking)
He killed everybody...
(falls into
Carne weeping)
He killed Mo. Dear God...he
killed Mo.

EXT. THE TRAIN (RUNBY) 274

INT. LOUNGE CAR 275

The musicians are playing -- and the kids are trying to sing along. Many are crying.

VOICES
Should auld acquaintance be forgot
And never brought to mind...

The musicians pick up the tempo. Faster and faster -- giving the kids a little nerve. They sing louder and louder.

INT. HOST LOUNGE 276

Merry sits on a sofa, reading a magazine...and glancing from time to time at Alana, who's asleep sitting up in an armchair in the corner. Carne comes INTO the FRAME, bending over Merry. We hear distant singing...as if all the doors were open.

CARNE
(softly)
About fifteen minutes. You want
another cup of coffee?

Merry shakes her head. Carne leaves the car heading uptrain. Merry watches her friend for a moment. Then Merry gets up and goes out -- downtrain. Alana continues to sleep as CAMERA MOVES IN. Suddenly -- through the small window behind her: <u>A FIGURE APPEARS AGAINST THE GLASS</u>!!!!!

ANGLE ON ALANA 277

moans in her sleep, turns. Her eyes are still closed. CAMERA MOVES TOWARD the window. It's empty. Several beats. Then we hear the car door begin to open. Alana jerks up -- eyes wide. Merry moves INTO the SHOT.

MERRY
Come on back -- it's mellowed out. And this place gives me the haunts...if you want to know the gods own truth.

Merry goes back into the sleeper car. Alana gets up slowly and stretches. Every muscle in her body aches.

INT. SLEEPER CAR - ANGLE ON THE BERTHS 278

Nobody around. Curtains drawn on the berths. Alana walks between them...starts to walk faster.

INT. SLEEPER CAR - ANGLE ON THE ZOO 279

Alana looks down the zoo. All the doors closed.

INT. SLEEPER CAR - REVERSE SHOT - ALANA'S P.O.V. 280

A long way away. PAST many doors. The windows into the lounge car. Kids laughing. MUSIC. CAMERA MOVES FORWARD WITH Alana. A SOUND. Alana stops. A compartment door begins to slide open. Alana moves back. Suddenly, in front of her -- the Pres is coming through the doors from the lounge.

PRES
Yo! C'mon and join the...
(stops, embarrassed)
...join us.

She hurries forward.

ANOTHER ANGLE - P.O.V. FROM COMPARTMENT 281

As we watch the Pres close the doors...sort of...and lead Alana into the crowd.

EXT. TRAIN (RUNBY) 282

INT. LOUNGE CAR 283

Kids are starting to move. Carne is moving up toward the front of the train.

CARNE
Anybody got stuff in the sleeper, you can come and get it now.

Cont.

283 Cont.

VOICE
(o.s.)
Not me!

Nervous laughter. Carne goes on out of the car.

INT. BACK OF THE TRAIN - NIGHT 284

Looking through the rear window. Alana comes up to the window and looks out onto the empty rear platform. She turns away.

INT. BACKSTAGE - NIGHT 285

SOUND OFF as the musicians -- AD-LIB -- collect their instruments. Alana looks around at the Magician's props. It's spooky back here. She starts to bend down to pick up a scrapbook lying on the floor. Behind her, we see the door of the toilet begin to open slowly. She picks up the scrapbook, still not noticing the door. The train lurches -- and it BANGS shut. Alana reacts, backing away from the door that's beginning to open again, and barges into the curtain.

INT. SHOW CAR - BACKSTAGE AREA 286

Alana tentatively poking around the Magician's gear. She barely touches the Magician's large black boy, the one that holds his swords. Her movement jars the already unlocked box further open, revealing the Magician -- his unseeing eyes staring straight ahead.

ALANA
(o.s.)
(Screams!)

The poor fellow is quiet dead skewered by his own swords -- one through the neck and two more through his chest and legs, and knees pinning him to the box like a prized butterfly.

OUT 287

ANGLE ON ALANA 288

who stares at the body -- horrified.

INT. CREW CAR 289

Carne stands at the phone to the engine, talking with the Brakeman, who is driving the train. The light is provided by a single bulb above the cubby, a kerosene lamp on the table and another kerosene lamp hanging on the top bunk post.

CARNE
(over the phone)
Just about there. I'll come on up and spell you a bit.

Cont.

289 Cont.

CARNE (Cont.)
(a beat;
listening)
Maybe the RV business ain't as bad as I thought...Drive once around the block and you'll buy it.

He leaves the cubby and heads for the engine cab, taking the lantern from the bedpost with him.

INT. SHOW CAR 290

The musicians are nervously approaching the stage -- as Alana runs out from behind the curtains, scaring them to death. She runs to the door of the car and hauls it open.

INT. LOUNGE CAR 291

Alana running hell for leather uptrain through the lounge -- as kids stare -- and try to stop her -- or dodge away.

OUT 292

INT. ENGINE CAB 293

Carne comes in from the tender. The Brakeman is leaning out the window. Carne goes to the opposite side and peers into the night.

CARNE
There's a light -- Lord, that's beautiful. Go back and start the report, Charlie, I'll bring her on in.

The Brakeman nods and exits toward the crew car, taking the kerosene lantern with him as he leaves.

INT. SLEEPER CAR 294

Alana hauls open the doors -- hesitates -- then runs forward past the compartments...running as fast as she can. Kids are beginning to follow.

INT. HOST LOUNGE AND CORRIDOR 295

We see Alana, hauling open stuck doors and running through the lounge area and up the corridor, yelling:

ALANA
Carne! Carne!...

OUT 296

INT. CREW CAR 297

The "Brakeman" is sitting at the table, lit by a lantern at the table, and the hanging lantern at the top post of the bunk. The cubby light has been turned out. Alana rushes in, shouting.

ALANA
Carne! Carne!...Oh thank God!

She sags into the chair opposite the "Brakeman," arms outstretched on the table.

ALANA
The Magician's dead too! I don't know who it was!

ANGLE ON "BRAKEMAN" 297-A

The "Brakeman" reaches out his hands to "comfort" her. He holds her wrists. He doesn't let go. He looks up and is wearing a transluscent mask.

ANGLE ON ALANA 298

who stares in surprise, near collapse and starting to break.

ANGLE ON "BRAKEMAN" 299

With one hand pinning her barely resisting wrists, he removes his hat -- and blonde hair falls out from under it. He takes off the mask -- and it's the Magician's Assistant.

ALANA
You. It was you...

The Assistant grins a wolfish grin...reaches up with one hand and pulls off the blonde wig...wipes off the lipstick with the back of a hand...so that we recognize at last the slick-haired strange kid face of Kenny Hampson, the face of the victim of the backfired long ago practical joke. He leers at Alana, who is still hunched across the table, pinned by fear and the Killer's grasp.

He grabs her forearms and pulls her tight, into the table.

ANGLE ON ALANA 300

whispering -- the struggle is too much.

ALANA
Kenny...
(a beat)
I never told you...that I was sorry.

ANGLE ON KENNY 301

pulling her closer.

KENNY
You haven't changed...

ANGLE ON ALANA 302

looking at him steadily.

ALANA
I saw your picture in the Pledge book -- you were good at magic.

KENNY
I watched you, tonight...You liked him.

ALANA
(buying time)
I'll bet you're better than the Magician...was.

ANGLE ON KENNY 303

smiling. With sleight of hand, he produces a scalpel.

KENNY
I am. He didn't know how to cut a woman to pieces...

ALANA
Kenny, you don't have to...

KENNY
Kiss me, Alana...

He jerks Alana closer to him. Alana stares into the kid's unholy, maddened face, only inches away from hers. She pulls back.

KENNY
Kiss me...

Her look of terror slowly changes to one of terrible understanding. This is knowledge she never wanted to have..

Alana steadily leans into the last space separating them, closer, closer until they touch. Looking straight at him, she presses in, kissing him -- a long slow, open kiss. Her purpose is unwavering.

The kid, unmoving, closes his eyes. Slowly, slowly when he opens them his demonic look has transformed into unbearable horror.

Cont.

303 Cont.

From his open mouth pressed against Alana's, comes the first sounding of a primal, unending scream. His scream is building as he looks down at his bloodied hands and back to Alana. As his unearthly cry fills the car, the Killer lurches away from the table and grasps the composite Killer costume from the bunk, becoming entangled...screaming and turning in a grisly replay of that terrible night four years ago.

ALANA
Oh God -- !

Something smashes into the kid from behind. Carne -- holding the lost Fireman's shovel. Flailing and spinning, he nears the doorway. Carne takes another mighty swing with the shovel, catching the Killer full force and shoving him off the train.

ANOTHER ANGLE 304

He falls down, down into the icy rushing water, the train passing on the bridge overhead. Mitchy's black cape and Mo's bright feathers slip under an ice flow and disappear -- forever.

CARNE
Sweet Jesus...finally.

He holds Alana tightly.

EXT. THE TRAIN 305

Again the huge. roaring engine steams TOWARD CAMERA. We PAN WITH it as it FILLS OUR LENS. The cars begin to go by in a BLUR. CAMERA CONTINUES TO PAN UNTIL the train is going away. We see that it is disappearing into the black hole of a tunnel. The last car goes -- the red light twinkles o.s. We HOLD ON the dark tunnel UNTIL the SOUND of the TRAIN DIMINISHES to nothing...nothing but the WIND.

FADE OUT

THE END